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Gentleman's Tailor,

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TAILOR AND CUTTER

AND

LONDON ART FASHION JOURNAL.

JANUARY TO DECEMBER, 1914.
VOLUME XLIX.

LONDON:
Published by The John Williamson Company Limited,
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Vol. XLIX. No. 1. JANUARY, 1914. Price 1s. 0d.

FASHIONS FOR THE MONTH.

As this is the inter-season period we have thought it best to give a resume of styles of Overcoats, Lounges and Reefers, together with a series of styles for youths, on our presentation plates with this issue.

As it is rather early for the spring styles, the orders received will doubtless prove to be of medium styles as herewith portrayed.

Taking the plate of Gents' Overgarments first, we find the Raglan claims a premier position. At the present time this style of coat is universally popular. The button-through style of fronts is the mode of finish mostly favoured, while some have D.B. turns. The heavier makes are finished with large patch pockets.

The fly-fronted Chester shown on this plate is almost an ever-prevailing fashion, while the D.B. Ulster made from a herringbone tweed, commends itself for travelling.

The second plate shows two very smart styles of D.B. Reefers. One is made from a coarse tweed finished with fairly heavy lapels, while the companion figure is featured by lapels of a very neat design, which commends it for finer materials.

These coats define the waist fairly smartly, and the fronts are completed with three buttons.

From this plate it will be seen that outside breast pockets are favoured. The style of vest worn is the S.B.

The trousers are cut medium in width and made to taper smartly to the boots.

Permanent pressed-up bottoms are not being so largely favoured, but creased fronts are more popular this season.

The button two and three styles of Lounges are the popular favourites. The style of back mostly seen is that of a seam without a vent. When a vent is favoured its length is not so excessive as was the style a short time ago.

On this plate we get a good view of the length of opening of the vests.

Blues and greys seem to predominate at this time of the year, and a white vest-slip is worn to add distinction to the suit.

The third plate shows a variety of youths' suits. Here we get an excellent view of an Eton suit. This style of coat defines the waist fairly closely, and the lapels should be of the neatest order.

The vest buttons fairly close up and is finished with a roll collar. Care must be taken to avoid getting the vest too long, so as to show below the bottom of the coat.

The trousers are made of hairline and must be cut without seat-pieces, and clean fitting both at fronts and back.

The S.B. and D.B. Reefer suits are typical styles of youths' suits for seasonable wear.

The end figure shows a fashionable breeches suit, such as is largely favoured for school wear by youths. The breeches are made to button on the fronts and turned back. Golf hose are worn to complete a serviceable outfit for outdoor recreation purposes.

On the fourth plate we have depicted a series of smart Overcoats for youths. The D.B. Chester with long neat lapels presents a smart style for a youth. Flap pockets seem to be more popular just now than the vertical kind.

The next figure shows the fly-fronted split-sleeve loose Raglan, finished with a Prussian collar. This is a style of coat that proves serviceable for youths going to school.

The next figure shows the ordinary fly-fronted Chester, while the remaining figure represents a more dressy kind of overgarment. This is made D.B., and defines the figure fairly smartly. A velvet collar and turn-back cuffs, in addition to the outside breast-pocket, give this coat a pleasing distinction.

In addition to these plates we present an Almanac, which, while it reminds one of the date, also reminds one of the styles predominating during the year.

Patterns of any of the styles illustrated may be had from this Office at the usual rates, viz., 1s. 3d. for specials cut to any measures, and 1s. each for models cut to any breast measure. Special concessions will be made during the year, which will be duly announced in our advertising pages.

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GENT'S DEEP SCYE RAGLAN.

SEE FULL-SIZE DRAFT IN THIS ISSUE.

It is a source of very great pleasure to us to know that the full-size pattern of Raglan Overcoat given some few weeks back was appreciated. We have received the thanks of quite a host of readers who have cut out the tissue draft and produced very successful coats therefrom. Some were kind enough to suggest that we embody a little more ease about the shoulders; others thought that the pattern in general produced a coat a shade on the easy side, but on the whole one can only summarise the results as excellent, and the suggestions stated above only show how well we judged the needs of readers collectively.

It is, of course, impossible to issue a pattern that will meet the needs of every trade, seeing that the "Tailor and Cutter" circulates practically the world over, to say nothing of the vast difference in figures met with in various districts of Britain alone.

A coat cut by the aid of a certain pattern, carefully baisted together and tried on one good average figure is not sufficient to warrant us issuing it to the trade. It must prove a passable fit on at least 75 per cent. of the figures at our disposal, and in order to obtain this state of perfection alterations had to be embodied in both the basis pattern and the baist-up receive the most judicious and well-weighed thought. Even then we are not ready to cut a range of sizes to be passed into stock, for at least one other size must receive the same treatment; then, having obtained two representative models, we either grade the remainder or use our system plus adaptations found necessary by fitting the baists.

This, our readers will allow, backed up by specialist knowledge of this particular branch of the trade, is as far as human skill be exerted in order to produce patterns which shall fit most average-shaped figures.

Spurred on by the success of our last supplement we have let expense of production take quite a secondary consideration, and have prepared a new full-size pattern and facsimile drawing.

The taste for styles like the deep-scye Raglan is an acquired one. Some describe them as big clumsy affairs with bushels of stuff under the arms, etc., whilst others, especially the better class customers, whose tastes are of the sporting turn—the golf enthusiast, for instance—want no better garments for freedom and comfort, and, what is more, are quite prepared to pay a good price for the right thing. It seems that it needs a refined taste to detect the virtues in excessive drapery. However true that may be, this garment is of a most distinctive character, and one that tailors generally cannot afford to lightly brush aside.

Here is a means which, if fully grasped, will enable the tailor of average ability to produce garments similar in style to those made by specialist firms: "Take a copy of the pattern given as a supplement to this issue, and make up a sample coat in nice clean style, and submit this to a few clients and we are certain that you will need our further help in providing other sizes."

Large firms naturally have a distinct advantage in that they are able to keep a large number of hands continually employed on the same class of garment, consequently there is a uniformity about the whole output. The materials are good, garments are trimmed with every care and good taste, and the tailoring is clean; but the customer usually pays a big price, often a fancy price.

We fear the smaller business man does not take full advantage of the opportunities offered or he would hold many clients, including those who are under the impression that such styles do not come within the small man's bounds.

Our pattern department has grown by leaps and bounds during the last few seasons, and whilst a few years back the styles of overcoat patterns stocked did not amount to more than half-a-dozen, to-day we can supply in Raglans alone many specialist cut shapes by some of the most noted men in the trade, such as the Regent, the Royal, the Poncho, the Raglan Raincoat, the 1913-14, the Imitation Raglan, etc., all cut by well-known men who specialise in this particular branch, and who are cutting in trades in various parts of the country, including the West End and City of London, consequently it is only reasonable to allow that our pattern experts engaged on our Staff have advantages which must be unique. They are ever ready to compare outlines with their own productions in order that the best and nothing but the best shall be placed in the hands of our readers.

"Start right" is certainly a good maxim, and by presenting our readers with a pattern of such merit that is unsurpassable, we modestly claim that we are giving them a good start.

The D.S.R. System was laid down by a member of the "Tailor and Cutter" Staff some six or seven years ago, and the demand ever since has steadily increased; but this is the first occasion on which the coat in new and revised form has been presented as a supplement, and we hope the fullest advantage will be taken of it.

Special Features: Made very roomy in body owing to ease and freedom being the chief characteristic of this garment; in fact, it may well be described as being built on the cape principle in that it hangs straight from the shoulders in vertical folds.

The back is usually made with seam and long slit, and the front is made to roll fairly low with the three buttons standing at 3½ inches back.

The vertical welt pockets, or, rather, slit openings through to pockets, are still most extensively patronised; usually they are made to button, and large inside patches are felled so as not to show through, unless made from garbicord, etc., when they are stitched. Needless to state, the ordinary Raglan features, namely, double-stitched seams, sleeve and buggy linings only, tabbed cuffs, etc., are all in keeping with this style.

The sleeve is cut in two parts, viz., back and front, there being a seam over the centre of arm and shoulder, and one underneath. It should be noted that this sleeve is of the "pipe" shape, having no curve or "elbow", as does the ordinary Raglan, and this, together with the increased width of the coat about the shoulders, necessitates our taking the length measure from the side of neck at collar-seam over the shoulder-bone, down centre of sleeve to the bottom. We have found from experience that the usual round measure which includes the back width is very unreliable, neither should we favour the method of taking the forearm as a guide.

Material plays a very important part in the production of stylish coats. Thin yet weighty goods naturally are best suited to styles in which straight folds are a characteristic; however, the choice is wide and varied, and the subject of material and style of neck finish calls for special consideration when taking orders of this kind.

Undoubtedly the "all-weather" coat in shower-proof should have a Prussian collar made so as to close snugly with tab grown on the leaf edge, in order that it can be buttoned back when the collar is turned down.

The pattern provides for ¼in. seams at all parts, therefore inlays for turn-ups and to catch the second row of stitching at the seams must be added.

In connection with the lapping edges we may say that as far as the scye and seam to neck parts are concerned there is no fixed method. Most firms let the body overlap the sleeve when the inlays are needed on sleeve, but many adopt the reverse plan and leave inlays on the edges of scye.

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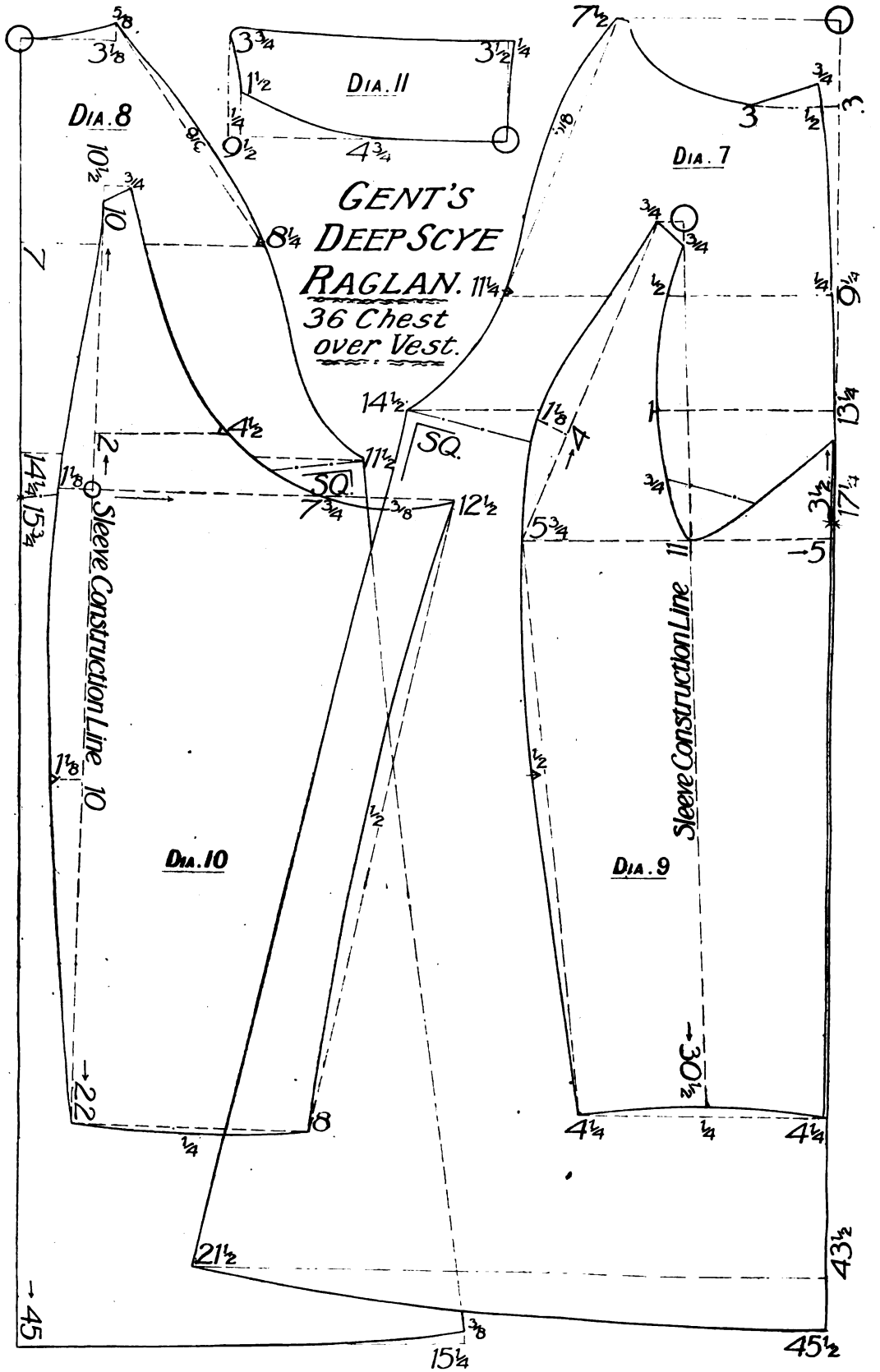

REDUCTION OF THE FULL-SIZE PATTERN PRESENTED WITH THIS ISSUE.

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It is designed to fit the average 36 chest figure, the back length 17, 44, and sleeve from side of neck 31.

It may be taken from 3 yards of 54 or 56-inch cloth, when the fronts may be laid to the left folded edge, opposite which the facings may be taken; then lay the back to the fold, but leave on a slit, and the sleeves lengthwise in line with the facings. Large inside patches, and the collar can be taken out between back and front at the fold.

Mark the balance notches and give the inlays due consideration.

Other sizes may be drafted from the diagram here shown, choosing a graduated tape agreeing with the half-chest in each case.

Full instructions for reproduction were given in our last supplement, and as this may be worked out in precisely the same manner, it is not necessary for us to repeat the same. Suffice it to say that O forms the starting point in each case.

D.S. Raglans are stocked in Prussian collar style in sizes from 32 to 44 breast, at 1s. each, or set of seven sizes for 5s. Should this particular shape (turn collar and rever) be needed, it must be clearly stated on the order.

Address The John Williamson Co., Ltd., 42 Gerrard-street, W.

STUDIES IN EVENING DRESS GARMENTS

On the central pages we are giving a series of illustrations of various styles of garments worn for evening dress, including the Dress Coat and the Dinner Jacket, as well as the Dress Overcoat. We also show the black vest and the white vest, the black tie and the white tie, the stand and the wing collars.

In most of these variations the selection depends mainly on the taste of the wearer, but it may be well to add that black ties being invariably worn by naval and military officers with their mess and ball dress, they usually adopt them also when wearing evening dress of the ordinary fashionable type.

The Dinner Jacket is only worn at informal gatherings, certainly not at a public dinner or dance. The white vest is more suitable for a young man of good proportions, whereas those inclined to corpulency should wear the black vest.

Silk braid is quite the correct thing down the sideseams of the trousers, either a fancy braid about 1 inch wide or two rows of ⅜in. braid placed a bare ¼in. apart.

The Evening Dress Overcoat rolls low, and is faced with silk to the edge of the lapel. It is now made to fit closely at the waist, and provided with plenty of spring over the hips.

HUNT DRESS SUIT.

BY WEST END CUTTER.

The article for this month deals with the Hunt Dress Suit, and it has a distinctive style of its own. The coat is cut very shapely and on the long side. It will be noted that the lapel is cut on, and at the same time the strap goes to the front edge. The buttons are placed as shown by the diagram.

The coat is cut from a scarlet cashmere and lined with serge of a similar shade; the finish of the lapel depends largely upon the Hunt with which the wearer is connected, but for general use it has a facing of scarlet serge or satin. The vest is made from a white pique, and is cut in the style shown by the draft.

The trousers are of black cashmere with two rows of silk braid three-eighths wide.

THE COAT.

Commence to draft by squaring from back neckpoint to front centre line, ½in. more than half the breast, 18½.

Come down 2½ inches and square out to 8 inches.

Make depth of scye one-fourth the breast, 9 inches.

Square out from here to front line.

Hollow back ⅛in.

Make run of sideseam 4½ inches; position of underarm-seam one-fourth of breast, 9 inches.

The front of scye is ½in. more than one-third the breast, 12½ inches, and extreme edge of front 21½ inches.

Square down from 8 inches.

Draw a line from point 8 inches to neckpoint, which is 2½ inches less than half the breast, 15½.

Width of back neck is 3 inches.

Raise above the square line 1 inch.

Draw a line from 8 inches up through this point, and now outline your scye through all the points given.

Make natural waist line 17 inches from the top.

Square out from here to front edge.

Hollow the back 1 inch.

Continue on to 3 inches for width of back, and to 4½ for run of sideseam.

Square down from 9 under the arm and hollow the sidebody at waist ½in., and forepart ⅜in.

Make the waist 18½ inches, and full length 42 inches.

Hollow the waist line 1 inch.

Come down from hip button 9 inches.

Square out 1½in.

Draw a line from top to full length, and add ⅛in. for round.

Make strap 5½ inches long and 1½in. deep.

Take out a cut in forepart to give more shape to the waist, and now with a free hand complete the draft through all the points given, and your coat is complete.

To produce the sleeve come down 4½ inches, and continue on to the elbow, 14 inches, and full length, 24½.

Square out from 4½ to 9 inches, and from 9 down to 9½ inches.

Square out the elbow, and from 24½ go out 9½ inches.

The sleeve of this type of coat being more crooked and shapely, hollow the forearm 1 inch. Raise above bottom line 1½in.

Make width of cuff 6½ inches.

Come in 3½ inches at top on line running through to 9 inches.

Raise above 3 inches, and now complete top half.

To shape the underhalf come in 2 inches and shape it as indicated by the drawing.

The cuff is finished with three holes, and not infrequently with four.

THE VEST.

The method of drafting is very simple.

Come down from back 2½ inches; continue to depth of scye, 9 inches; natural waist, 17 inches; and full length, 24 inches.

Square out from the top 3 inches for width of back neck.

Raise above the line 1 inch.

Continue on to 16 inches for position of front neckpoint, and to 18½ for centre line.

Square out from points I have fixed to front edge.

Make width of back 7½ inches, and square up from here to neckpoint, right and left.

Hollow the back ⅛in.

Make position of sideseam 10 inches, and front of scye 13 inches.

Natural waist line is hollowed 1½in. at back, and suppression under the arm is ½in. each side of square line.

Make the extreme edge of front 2 inches outside front centre line.

Hollow the side 5 inches up from the square line, and now complete the whole through all the points in the manner clearly outlined by the drawing.

There are only two pockets in the fore-

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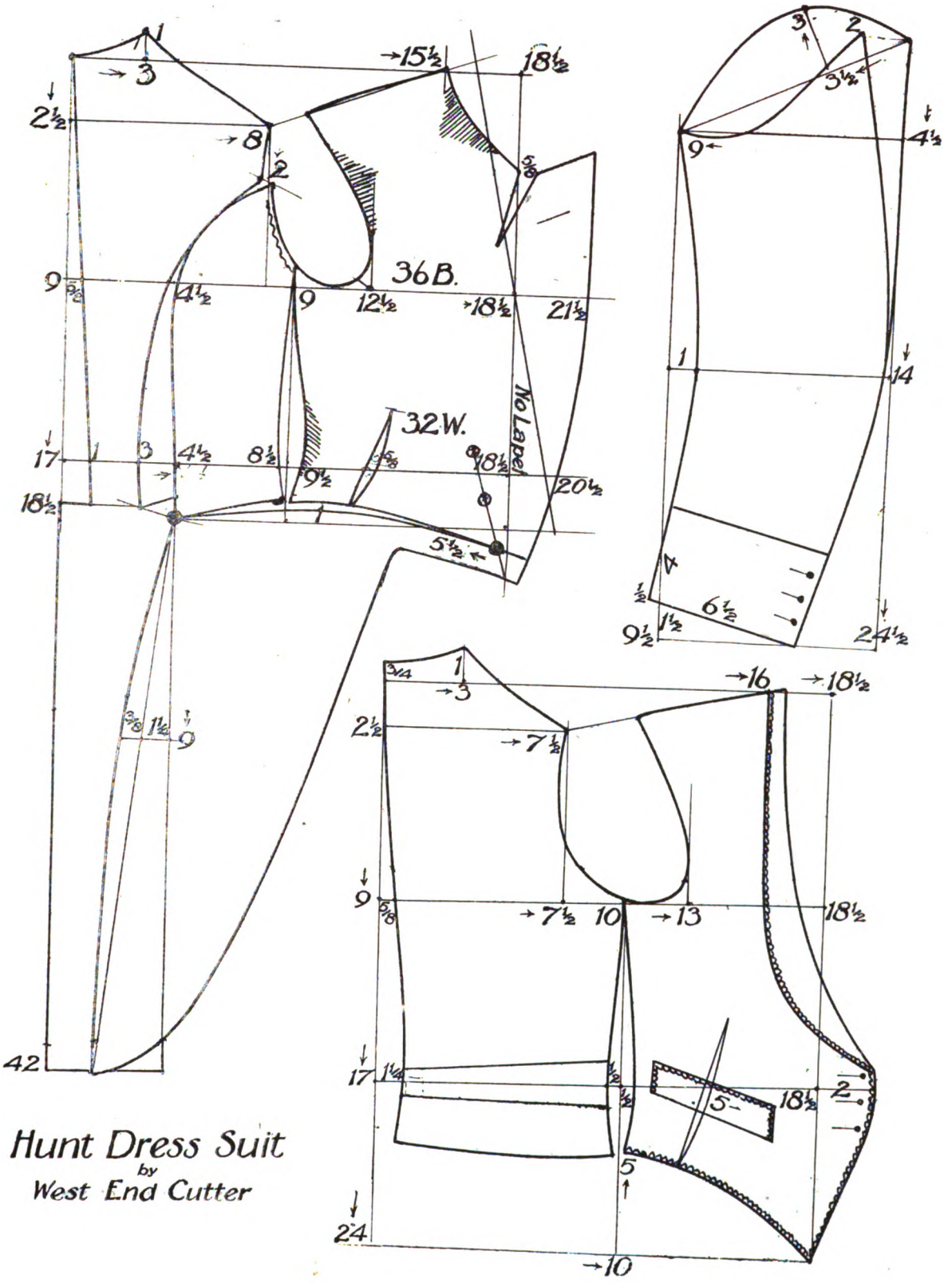

HUNT DRESS COAT AND VEST, BY WEST END CUTTER.

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The Gentleman's Tailor.

WITH WHICH IS INCORPORATED THE "MONTHLY"

Tailor & Cutter.

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Vol. XLIX. No. 1. JANUARY, 1914. Price 1s. 0d.

FASHIONS FOR THE MONTH.

As this is the inter-season period we have thought it best to give a resume of styles of Overcoats, Lounges and Reefers, together with a series of styles for youths, on our presentation plates with this issue.

As it is rather early for the spring styles, the orders received will doubtless prove to be of medium styles as herewith portrayed.

Taking the plate of Gents' Overgarments first, we find the Raglan claims a premier position. At the present time this style of coat is universally popular. The button-through style of fronts is the mode of finish mostly favoured, while some have D.B. turns. The heavier makes are finished with large patch pockets.

The fly-fronted Chester shown on this plate is almost an ever-prevailing fashion, while the D.B. Ulster made from a herringbone tweed, commends itself for travelling.

The second plate shows two very smart styles of D.B. Reefers. One is made from a coarse tweed finished with fairly heavy lapels, while the companion figure is featured by lapels of a very neat design, which commends it for finer materials.

These coats define the waist fairly smartly, and the fronts are completed with three buttons.

From this plate it will be seen that outside breast pockets are favoured. The style of vest worn is the S.B.

The trousers are cut medium in width and made to taper smartly to the boots.

Permanent pressed-up bottoms are not being so largely favoured, but creased fronts are more popular this season.

The button two and three styles of Lounges are the popular favourites. The style of back mostly seen is that of a seam without a vent. When a vent is favoured its length is not so excessive as was the style a short time ago.

On this plate we get a good view of the length of opening of the vests.

Blues and greys seem to predominate at this time of the year, and a white vest-slip is worn to add distinction to the suit.

The third plate shows a variety of youths' suits. Here we get an excellent view of an Eton suit. This style of coat defines the waist fairly closely, and the lapels should be of the neatest order.

The vest buttons fairly close up and is finished with a roll collar. Care must be taken to avoid getting the vest too long, so as to show below the bottom of the coat.

The trousers are made of hairline and must be cut without seat-pieces, and clean fitting both at fronts and back.

The S.B. and D.B. Reefer suits are typical styles of youths' suits for seasonable wear.

The end figure shows a fashionable breeches suit, such as is largely favoured for school wear by youths. The breeches are made to button on the fronts and turned back. Golf hose are worn to complete a serviceable outfit for outdoor recreation purposes.

On the fourth plate we have depicted a series of smart Overcoats for youths. The D.B. Chester with long neat lapels presents a smart style for a youth. Flap pockets seem to be more popular just now than the vertical kind.

The next figure shows the fly-fronted split-sleeve loose Raglan, finished with a Prussian collar. This is a style of coat that proves serviceable for youths going to school.

The next figure shows the ordinary fly-fronted Chester, while the remaining figure represents a more dressy kind of overgarment. This is made D.B., and defines the figure fairly smartly. A velvet collar and turn-back cuffs, in addition to the outside breast-pocket, give this coat a pleasing distinction.

In addition to these plates we present an Almanac, which, while it reminds one of the date, also reminds one of the styles predominating during the year.

Patterns of any of the styles illustrated may be had from this Office at the usual rates, viz., 1s. 3d. for specials cut to any measures, and 1s. each for models cut to any breast measure. Special concessions will be made during the year, which will be duly announced in our advertising pages.

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GENT'S DEEP SCYE RAGLAN.

SEE FULL-SIZE DRAFT IN THIS ISSUE.

It is a source of very great pleasure to us to know that the full-size pattern of Raglan Overcoat given some few weeks back was appreciated. We have received the thanks of quite a host of readers who have cut out the tissue draft and produced very successful coats therefrom. Some were kind enough to suggest that we embody a little more ease about the shoulders; others thought that the pattern in general produced a coat a shade on the easy side, but on the whole one can only summarise the results as excellent, and the suggestions stated above only show how well we judged the needs of readers collectively.

It is, of course, impossible to issue a pattern that will meet the needs of every trade, seeing that the "Tailor and Cutter" circulates practically the world over, to say nothing of the vast difference in figures met with in various districts of Britain alone.

A coat cut by the aid of a certain pattern, carefully baisted together and tried on one good average figure is not sufficient to warrant us issuing it to the trade. It must prove a passable fit on at least 75 per cent. of the figures at our disposal, and in order to obtain this state of perfection alterations had to be embodied in both the basis pattern and the baist-up receive the most judicious and well-weighed thought. Even then we are not ready to cut a range of sizes to be passed into stock, for at least one other size must receive the same treatment; then, having obtained two representative models, we either grade the remainder or use our system plus adaptations found necessary by fitting the baists.

This, our readers will allow, backed up by specialist knowledge of this particular branch of the trade, is as far as human skill be exerted in order to produce patterns which shall fit most average-shaped figures.

Spurred on by the success of our last supplement we have let expense of production take quite a secondary consideration, and have prepared a new full size pattern and facsimile drawing.

The taste for styles like the deep-scye Raglan is an acquired one. Some describe them as big clumsy affairs with bushels of stuff under the arms, etc., whilst others, especially the better class customers, whose tastes are of the sporting turn—the golf enthusiast, for instance—want no better garments for freedom and comfort, and, what is more, are quite prepared to pay a good price for the right thing. It seems that it needs a refined taste to detect the virtues in excessive drapery. However true that may be, this garment is of a most distinctive character, and one that tailors generally cannot afford to lightly brush aside.

Here is a means which, if fully grasped, will enable the tailor of average ability to produce garments similar in style to those made by specialist firms: "Take a copy of the pattern given as a supplement to this issue, and make up a sample coat in nice clean style, and submit this to a few clients and we are certain that you will need our further help in providing other sizes."

Large firms naturally have a distinct advantage in that they are able to keep a large number of hands continually employed on the same class of garment, consequently there is a uniformity about the whole output. The materials are good, garments are trimmed with every care and good taste, and the tailoring is clean; but the customer usually pays a big price, often a fancy price.

We fear the smaller business man does not take full advantage of the opportunities offered or he would hold many clients, including those who are under the impression that such styles do not come within the small man's bounds.

Our pattern department has grown by leaps and bounds during the last few seasons, and whilst a few years back the styles of overcoat patterns stocked did not amount to more than half-a-dozen, to day we can supply in Raglans alone many specialist cut shapes by some of the most noted men in the trade, such as the Regent, the Royal, the Poncho, the Raglan Raincoat, the 1913-14, the Imitation Raglan, etc., all cut by well-known men who specialise in this particular branch, and who are cutting in trades in various parts of the country, including the West End and City of London, consequently it is only reasonable to allow that our pattern experts engaged on our Staff have advantages which must be unique. They are ever ready to compare outlines with their own productions in order that the best and nothing but the best shall be placed in the hands of our readers.

"Start right" is certainly a good maxim, and by presenting our readers with a pattern of such merit that is unsurpassable, we modestly claim that we are giving them a good start.

The D.S.R. System was laid down by a member of the "Tailor and Cutter" Staff some six or seven years ago, and the demand ever since has steadily increased; but this is the first occasion on which the coat in new and revised form has been presented as a supplement, and we hope the fullest advantage will be taken of it.

Special Features: Made very roomy in body owing to ease and freedom being the chief characteristic of this garment; in fact, it may well be described as being built on the cape principle in that it hangs straight from the shoulders in vertical folds.

The back is usually made with seam and long slit, and the front is made to roll fairly low with the three buttons standing at 3½ inches back.

The vertical welt pockets, or, rather, slit openings through to pockets, are still most extensively patronised; usually they are made to button, and large inside patches are felled so as not to show through, unless made from garbicord, etc., when they are stitched. Needless to state, the ordinary Raglan features, namely, double-stitched seams, sleeve and buggy linings only, tabbed cuffs, etc., are all in keeping with this style.

The sleeve is cut in two parts, viz., back and front, there being a seam over the centre of arm and shoulder, and one underneath. It should be noted that this sleeve is of the "pipe" shape, having no curve or "elbow", as does the ordinary Raglan, and this, together with the increased width of the coat about the shoulders, necessitates our taking the length measure from the side of neck at collar-seam over the shoulder-bone, down centre of sleeve to the bottom. We have found from experience that the usual round measure which includes the back width is very unreliable, neither should we favour the method of taking the forearm as a guide.

Material plays a very important part in the production of stylish coats. Thin yet weighty goods naturally are best suited to styles in which straight folds are a characteristic; however, the choice is wide and varied, and the subject of material and style of neck finish calls for special consideration when taking orders of this kind.

Undoubtedly the "all-weather" coat in shower-proof should have a Prussian collar made so as to close snugly with tab grown on the leaf edge, in order that it can be buttoned back when the collar is turned down.

The pattern provides for ½in. seams at all parts, therefore inlays for turn-ups and to catch the second row of stitching at the seams must be added.

In connection with the lapping edges we may say that as far as the scye and seam to neck parts are concerned there is no fixed method. Most firms let the body overlap the sleeve when the inlays are needed on sleeve, but many adopt the reverse plan and leave inlays on the edges of scye.

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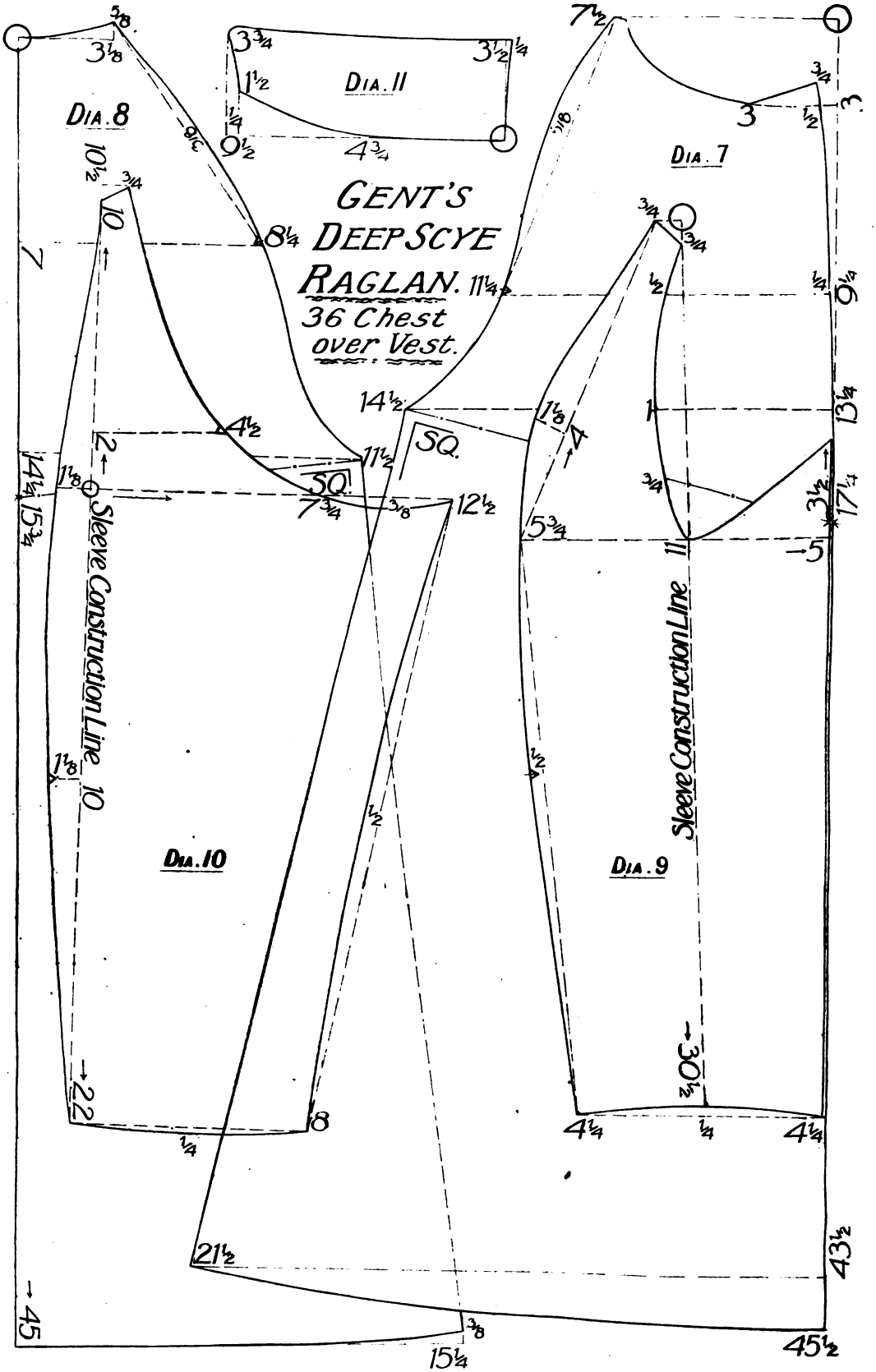

REDUCTION OF THE FULL-SIZE PATTERN PRESENTED WITH THIS ISSUE.

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It is designed to fit the average 36 chest figure, the back length 17, 44, and sleeve from side of neck 31.

It may be taken from 3 yards of 54 or 56-inch cloth, when the fronts may be laid to the left folded edge, opposite which the facings may be taken; then lay the back to the fold, but leave on a slit, and the sleeves lengthwise in line with the facings. Large inside patches, and the collar can be taken out between back and front at the fold.

Mark the balance notches and give the inlays due consideration.

Other sizes may be drafted from the diagram here shown, choosing a graduated tape agreeing with the half-chest in each case.

Full instructions for reproduction were given in our last supplement, and as this may be worked out in precisely the same manner, it is not necessary for us to repeat the same. Suffice it to say that O forms the starting point in each case.

D.S. Raglans are stocked in Prussian collar style in sizes from 32 to 44 breast, at 1s. each, or set of seven sizes for 5s. Should this particular shape (turn collar and rever) be needed, it must be clearly stated on the order.

Address The John Williamson Co., Ltd., 42 Gerrard-street, W.

STUDIES IN EVENING DRESS GARMENTS

On the central pages we are giving a series of illustrations of various styles of garments worn for evening dress, including the Dress Coat and the Dinner Jacket, as well as the Dress Overcoat. We also show the black vest and the white vest, the black tie and the white tie, the stand and the wing collars.

In most of these variations the selection depends mainly on the taste of the wearer, but it may be well to add that black ties being invariably worn by naval and military officers with their mess and ball dress, they usually adopt them also when wearing evening dress of the ordinary fashionable type.

The Dinner Jacket is only worn at informal gatherings, certainly not at a public dinner or dance. The white vest is more suitable for a young man of good proportions, whereas those inclined to corpulency should wear the black vest.

Silk braid is quite the correct thing down the sideseams of the trousers, either a fancy braid about 1 inch wide or two rows of ⅜in. braid placed a bare ¼in. apart.

The Evening Dress Overcoat rolls low, and is faced with silk to the edge of the lapel. It is now made to fit closely at the waist, and provided with plenty of spring over the hips.

HUNT DRESS SUIT.

BY WEST END CUTTER.

The article for this month deals with the Hunt Dress Suit, and it has a distinctive style of its own. The coat is cut very shapely and on the long side. It will be noted that the lapel is cut on, and at the same time the strap goes to the front edge. The buttons are placed as shown by the diagram.

The coat is cut from a scarlet cashmere and lined with serge of a similar shade; the finish of the lapel depends largely upon the Hunt with which the wearer is connected, but for general use it has a facing of scarlet serge or satin. The vest is made from a white pique, and is cut in the style shown by the draft.

The trousers are of black cashmere with two rows of silk braid three-eighths wide.

THE COAT.

Commence to draft by squaring from back neckpoint to front centre line, ½in. more than half the breast, 18½.

Come down 2½ inches and square out to 8 inches.

Make depth of scye one-fourth the breast, 9 inches.

Square out from here to front line.

Hollow back ⅛in.

Make run of sideseam 4½ inches; position of underarm-seam one-fourth of breast, 9 inches.

The front of scye is ½in. more than one-third the breast, 12½ inches, and extreme edge of front 21½ inches.

Square down from 8 inches.

Draw a line from point 8 inches to neckpoint, which is 2½ inches less than half the breast, 15½.

Width of back neck is 3 inches.

Raise above the square line 1 inch.

Draw a line from 8 inches up through this point, and now outline your scye through all the points given.

Make natural waist line 17 inches from the top.

Square out from here to front edge.

Hollow the back 1 inch.

Continue on to 3 inches for width of back, and to 4½ for run of sideseam.

Square down from 9 under the arm and hollow the sidebody at waist ½in., and forepart ¾in.

Make the waist 18½ inches, and full length 42 inches.

Hollow the waist line 1 inch.

Come down from hip button 9 inches.

Square out 1½in.

Draw a line from top to full length, and add ⅝in. for round.

Make strap 5½ inches long and 1½in. deep.

Take out a cut in forepart to give more shape to the waist, and now with a free hand complete the draft through all the points given, and your coat is complete.

To produce the sleeve come down 4½ inches, and continue on to the elbow, 14 inches, and full length, 24½.

Square out from 4½ to 9 inches, and from 9 down to 9½ inches.

Square out the elbow, and from 24½ go out 9½ inches.

The sleeve of this type of coat being more crooked and shapely, hollow the forearm 1 inch. Raise above bottom line 1½in.

Make width of cuff 6½ inches.

Come in 3½ inches at top on line running through to 9 inches.

Raise above 3 inches, and now complete top half.

To shape the underhalf come in 2 inches and shape it as indicated by the drawing.

The cuff is finished with three holes, and not infrequently with four.

THE VEST.

The method of drafting is very simple.

Come down from back 2½ inches; continue to depth of scye, 9 inches; natural waist, 17 inches; and full length, 24 inches.

Square out from the top 3 inches for width of back neck.

Raise above the line 1 inch.

Continue on to 16 inches for position of front neckpoint, and to 18½ for centre line.

Square out from points I have fixed to front edge.

Make width of back 7½ inches, and square up from here to neckpoint, right and left.

Hollow the back ⅝in.

Make position of sideseam 10 inches, and front of scye 13 inches.

Natural waist line is hollowed 1¼in. at back, and suppression under the arm is ½in. each side of square line.

Make the extreme edge of front 2 inches outside front centre line.

Hollow the side 5 inches up from the square line, and now complete the whole through all the points in the manner clearly outlined by the drawing.

There are only two pockets in the fore-

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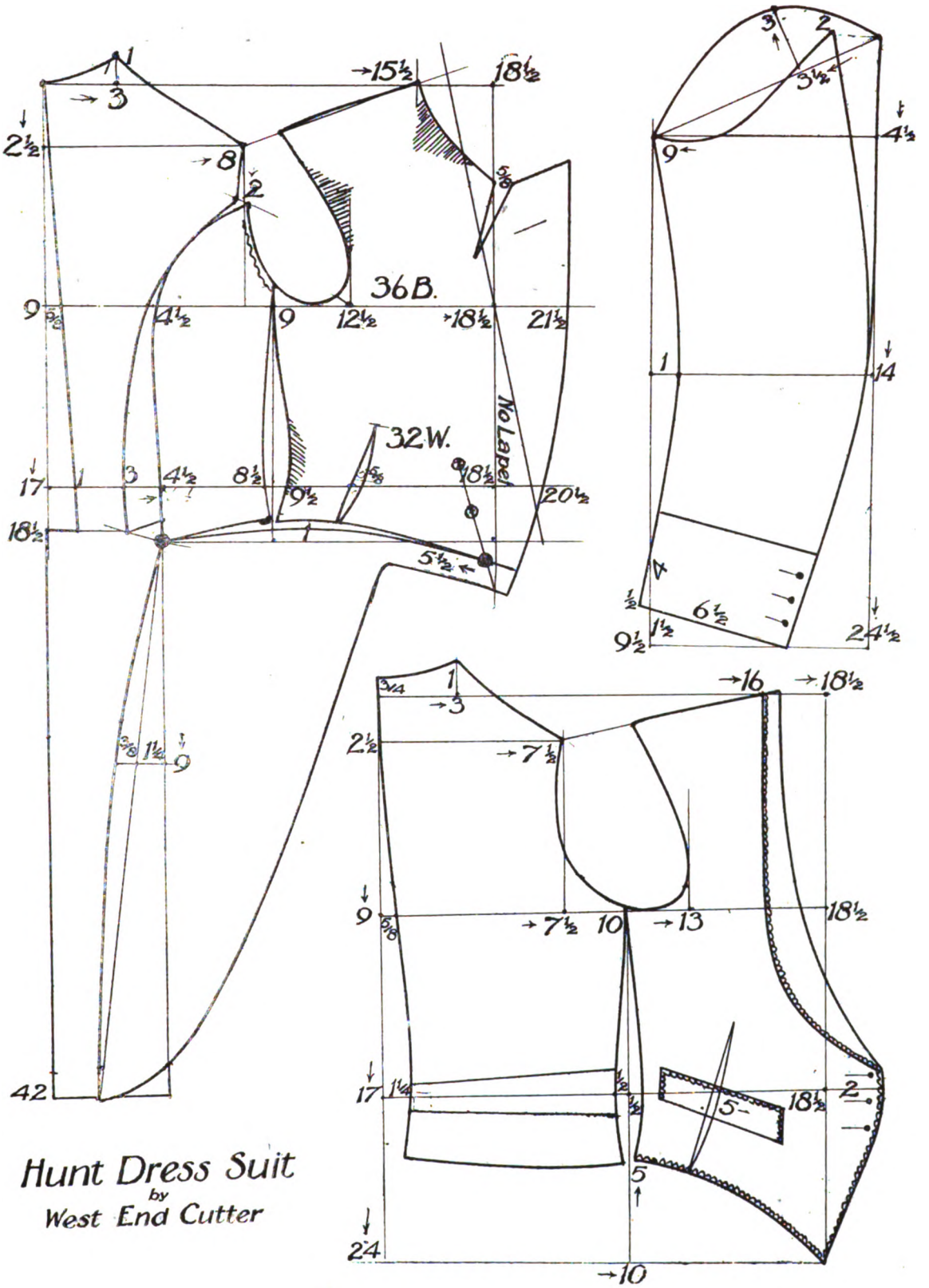

HUNT DRESS COAT AND VEST, BY WEST END CUTTER.

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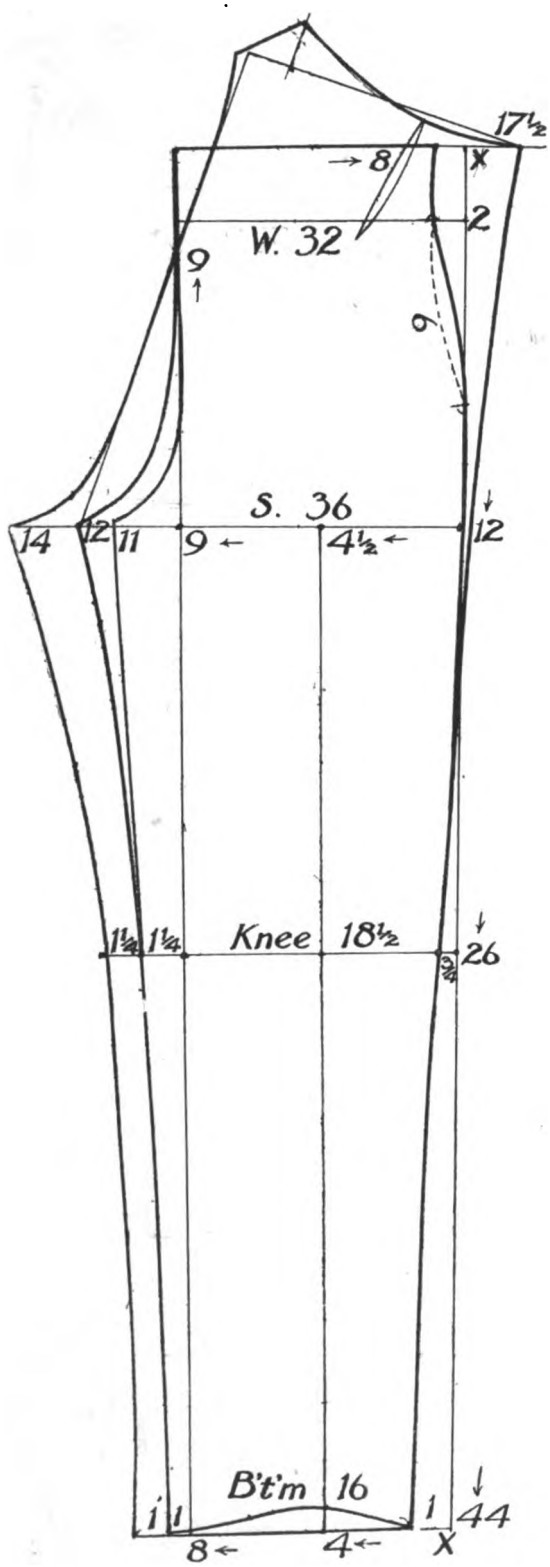

parts, and it will be noted, by reference to the drawing, that a row of braid is around the edges. I merely give this, and say that recently I made a canary vest for a young huntsman who would have a row of black fancy tracing braid on the edge. The motto is: "Please your customer's fad"; your success largely depends upon this.

THE TROUSERS.

The system here used is simplicity itself, and as one who has read much in systematical cutting, I do not remember ever seeing anything more easy than this system.

Commence by drawing side line X X.

Come down 2 inches.

Continue on to 12 inches for rise of body.

The position of knee is 26 inches, and 44 inches is full length.

Come in from 12, 4½ inches and 9½ inches.

Come in at 44, 4 inches and 8 inches.

Now draw a line from the full height through those two points, and this gives you front balance line.

Come out from 9, 11 inches and 12 inches.

Make width of top half 8 inches.

Hollow the sideseam at knee ¾in., and come in 1 inch at 44.

Come outside knee line at leg-seam 1¼in., and 1 inch at bottom.

Square back all the points from front balance line.

Draw a line through 4½ inches to 4 inches, and now complete the top half through the points enumerated.

To produce the underhalf, come up 9 inches from 9.

Draw a line from 12 to this point.

Measure up the waist and add 1½in. for making up, 17½.

Make the seat 2 inches more than half the seat measure, 20 inches.

Come out from 12 inches to 14 inches on crutch line.

Add 1¼in. at knee and 1 inch at bottom.

Now complete the underhalf through the various points, and your trousers are complete.

A Dress Suit of this character in a West End house of any note costs from 11 to 13 guineas.

COUPONS.

Our readers will note we have discontinued the coupon from our cover in this issue, because we are giving a full-size draft of a pattern with each number. It is our determination to make the "Gentleman's Tailor" the very best monthly publication issued, and so for the next year we shall insert just such a full-size draft in each issue, with the exception of the February and August issues, when the semi-annual plates are issued, and the value given is already so phenomenal. The coupons will, therefore, be discontinued.

I received the special pattern from you, and was well pleased with it, as it fitted splendidly.

E. BERG.

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THE CHALLENGE VASE DRESS COAT.

INTERVIEW WITH MR. M. HOFFMANN.

BY OUR OWN COMMISSIONER.

The accompanying diagram and the photographs on the plate which we are issuing with this number, are of more than ordinary interest at the present time. A description of the plate will be found on another page, but soon after the Exhibition our Special Commissioner interviewed Mr. Hoffmann and learned from his own lips some particulars of his career as a tailor, before he stepped into the limelight of distinction by winning the Silver Challenge Vase at the 20th Exhibition of tailor-made garments.

Mr. Maurice Hoffmann is the son of a tailor, and his family have been engaged in the art of tailoring for many generations, so that it may be said with truth that he has inherited the gift of making garments from his forefathers. When he had completed the term of years usually devoted to the apprentice stage he set out on his own account to make his way in the world. Like a wise youth he kept his eyes and his ears open, and learned much in the highways and byways of Continental tailoring, and at the early age of seventeen was installed in the responsible position of foreman tailor and cutter.

Having realised one ambition he was anxious to try and attain another, and 15 years ago he arrived in London in order to try his fortune. On first landing he was at a great disadvantage as he was not proficient in the use of the English language; but he found work with a firm in North London at the princely remuneration of 2s. per day. Before the week expired his needle spoke another language, and his work was greatly appreciated, so much so that when the foreman left at the end of a few weeks he was installed in the vacant place at 10s. per day.

He moved from the North to the West End of London, and soon found work with a well-known firm who could never get enough work of the quality he was capable of turning out.

On one occasion during the busy season he worked almost continuously from Wednesday morning until the following Saturday, in order to complete a large order.

He might have remained in the West End as a partner in one of the firms where he was employed, but the conditions were not so congenial as he could have wished, and he made another move.

Mr. Hoffmann has had great experience in making all kinds of garments, and has worked for some of the best firms in London, including those in Sackville-st., Hanover-st., and Kensington. While at the last-named place he made the best Dress and Frock Coats, while Mr. Winberg was cutter with John Barker and Co., and when working at Sackville-st. he had the experience of making a full State garment for the first Parliament of the late King Edward. The garment was required at short notice, and he worked on the coat night and day in order to have it completed in time.

The job came at a very interesting and also inconvenient time in Mr. Hoffmann's life. He had arranged to be married, and the making of such a coat required all the time he could give to it; and no man would postpone his wedding for another man's coat. He went on with the event which constituted him a married man, and enjoyed himself with the guests at his wedding; but next morning found him at the workshop, working hard in order to get the job finished to time. This occurred while he was working with Messrs. J. Hacker and Son, of Sackville-street, W., and it is interesting to learn that, while there, he made no less than seven of those garments. The time usually required to make such a garment is 14 days.

Only those who have examined a full State garment can appreciate the skill and taste required to complete it successfully, yet Mr. Hoffmann managed to get through the work in record time, and to give complete satisfaction.

His ambition to become a master tailor was not to be denied. He moved to Richmond, where he set up in business, and soon attracted a good-class clientele owing to his skill as a ladies' tailor. Amongst his customers he numbers Queen Amelia of Portugal, and many of the aristocracy who have residences around the riverside town, and we understand he has been promised orders from other royalties.

Mr. Hoffmann first entered these competitions about four years ago, and won recognition by carrying off a Diploma of Merit. Last year he entered again, and sent in a garment which created a sensation. This was a black Dress Coat sewn with white silk, and so skilfully was the workmanship managed that not a white thread could be seen unless the seams were strained apart. There was a very keen contest for the first place, and it was only by the narrowest margin of half a mark that Mr. Hoffmann's Dress Coat missed carrying off the Silver Vase last year.

Stimulated by his success, and in no way discouraged by missing the great prize, he set about making another garment, and endeavoured to improve on his previous efforts by making several slight variations in the style of the coat. The building of this second garment was evidently a labour of love, and at odd intervals he took up the work part by part, until he had completed his work of art, and finally sent it for competition.

There was a very keen contest, and the referee and adjudicators held a long consultation on the merits of the workmanship, and compared them with the points of its nearest rival; but when placed together Mr. Hoffmann's was readily preferred.

While the garment was on exhibition it was one of the centres of attraction, and was examined by tailors, journalists, and many other visitors, who regarded the Dress Coat sewn with white silk as one of the most remarkable pieces of workmanship they had ever seen.

Amongst the numerous press notices the following appeared in the "Daily Mail":

"POET TAILOR."
"A TALE OF HOFFMANN."

"Along the pleasant paths of Richmond Mr. Hoffmann takes his morning walks. You might pass him a hundred times without noticing him, for he is so neatly dressed that his clothes make him almost unnoticeable—which is, after all, the aim of every well-dressed man.

"For humanity, however, those walks have a deep significance. Mr. Hoffmann is a tailor; he is an artist—nay, more, he is a sartorial creator. His is the brain that thinks out beforehand the fashions. It is on those morning walks that his brain is busy. 'It is when I am strolling about in the morning at Richmond', he told me, 'that new ideas about clothes come to me. I am inspired with the idea of a new seam; I imagine a new curve for a lapel; I am thrilled with a new theory of buttons.

"'Years ago, when I was a boy learning my art, there was an old man in the workshop who told a story of a tailor who once in the past had made a black Dress Coat and stitched it with white silk so beautifully that never a stitch was visible. None of us believed it possible then, but the idea of that coat has followed me through life.

"'Then years passed by and at last I determined to make such a coat myself. Here it is.'

"A YEAR'S WORK FOR A DREAM.

"He paused and pointed to a garment that hung in gloss of beauty and black pride at the "Tailor and Cutter" 20th Annual Exhibi-

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tion at 42 Gerrard-street, Soho, where I had this conversation with him. Not a speck of white was visible anywhere until one pulled a seam brutally apart and saw the tiny white stitches.

"'It has taken me a year to make that', he said. "Not that I have been at it all the time. There were occasions when I had to lay it down, but it represents at least three months of steady work. The tiny white stitches dazzled my eyes as I worked, and after every two I had to turn my eyes away to rest them for a moment. A year's work, and there will never be another like it in the world.'

"He stroked it with loving care and turned it gently round on its stand. A crowd of reverent tailors from London, the Provinces, from various European countries, and even from America were grouped around. They had come to this Exhibition to study the trend of English fashions, and there was much to learn."

Our Commissioner confirms the fact that Mr. Hoffmann is a poet and artist in cloth, and has the gift of transforming his conceptions into most beautiful garments. Success sometimes brings its trials as well as its pleasures, and he soon realised this disadvantage as the holder of the Blue Riband of the trade.

Hardly had he won the Trophy than an objection was raised that he had exhibited the same garment two years in succession. We have already given an account of the dramatic suddenness with which Mr. Hoffmann was able to refute this charge, and turn the tables on the objector.

As a result of Mr. Hoffmann's industry and success, the Richmond Hospital will benefit to the extent of £5. This is half of the stake which the objector forfeited when Mr. Hoffmann produced both of the coats he had exhibited in the years 1912 and 1913, respectively. The other £5 has been handed over to the aged Journeymen Tailors' Institution at Haverstock Hill.

THE DIAGRAM.

The diagram represents the garment worked out to 36 breast.

Draw lines at right angles to A, as shown by A 22 and A 41½.

Mark down back line as follows:

A to 1½ the nape of neck.

A to 4 the level of the shoulder-point.

A to 5½ the top of the sideseam.

A to 9¾ is the level of armhole or breast line.

A to 17 is the waist line.

A to 18¾ the back tack or fashion waist.

Square lines across from 4 to B, also from 5½ to F, and mark width of back, 7½.

Curve up to B.

Mark down ½in. from 3 on neck line, and curve back neck, ½ to 1½. Join ½ and B to form the shoulder-seam.

Mark in from 17 at the waist line, 2¾ inches, and draw the back-seam from 1½ to opposite 18¾.

The quantities on the breast line are marked as follows: to 5½ the sideseam, 9¾ the underarm-seam, 13¾ front of scye, 20½ the breast line, and 23 the edge of the lapel.

Mark across neck line, A to 8½ the back shoulder level, 10 the level of forepart shoulder-point.

A to 15 is the neckpoint of forepart.

A to 20 the centre line.

A to 22 the front edge.

Draw shoulder-seam from 15 to C, ⅜in. less than back shoulder-seam.

Mark up from 13¾ to F, then form the armhole by hollowing line from C towards 13¾, and upwards to top of the sideseam.

The backpart is made 2 inches wide on the waist line, and the sideseam hollowed as shown on the diagram.

When drawing the sidebody mark 1 inch suppression between it and backpart at the top, and ½in. suppression on the waist line.

The underarm-seam drawn from 9¾ through has ¾in. supression on the waist line; the sidebody-seam is hollowed.

A dart of ¼in. is taken out of the forepart 3¼ inches in advance of the underarm-seam.

Measure across the waist line from 17 to 19½, which is the top of the cut in forepart. The front is pointed below the waist line 6 inches; the front edge is 23 from 17.

The neck or gorge is formed by marking down 4 inches from 20; then hollow the gorge from 15 down to centre line, and make the width of the lapel 2 inches at the top.

Form the outside edge of the lapel with a gentle curve from 3 to 23 at the breast, 23 at the waist, and terminate 6 inches below waist line.

A cut of 1 inch is taken out of the forepart at the bottom point.

The waist-seam is hollowed from the bottom of the sidebody over the hip bone down to the point 6 inches below the waist line at front.

The skirt-seam starts 5 inches behind the front edge, and follows the waist-seam of the body part. There is a space of ½in. between the seams at the centre of the line.

The back of the skirt has a round and spring of 2 inches; this starts at the bottom of the sidebody and gradually increases towards the bottom, where it overlaps the back skirt 2 inches.

The front edge of the skirt is hollowed 1¼in., and gradually curved off to form a point at the bottom.

THE SLEEVE.

Square lines O K and O 4¼ at right angles to each other.

O to 5 is the width across armhole.

O to 1¼ is the depth of hindarm-seam.

Draw line across from 1¼, and mark the width of topsleeve, 8½.

O to 4¼ is half of topsleeve.

Draw line 5 to 4¼, and form the round of sleevehead, 5, 4¼ to 8½.

Measure the undersleeve 1¼ to 7½, and hollow from 5 to 7½.

The length of sleeve may be marked in the usual way, and made 8 inches at the elbow and 6 inches at the cuff.

The other details of interest may be gleaned from the diagram.

Mr. Hoffmann stated to our Commissioner that special care is required with the forepart. He indicated some of these on the garment, and they are shown on the diagram. There is a small cut taken out of the front edge just on the level of the breast line. This shortens the outside edge of the lapel and helps to give it a curve on the crease edge. The lower part of the lapel, just where it turns back, is held in, and the fulness worked back so as to give a graceful curve when the lapel is worked up and reversed.

The forepart is strained out at the neck, and also at the shoulder, and shrunk in the centre.

The sidebody also requires careful manipulation, being shrunk in the centre and strained at the sides in the hollow part of the waist.

MR. MAURICE HOFFMANN AND THE FASHION PLATE.

The portrait and Dress Coat of Mr. Maurice Hoffmann is shown on the accompanying plate.

The Dress Coat is cut in the new style, with pointed fronts, and minus strap at the waist. The back-view shows that the waist line is cut almost to the actual length from nape to waist, or, in other words, the back has a short fashion waist. The total length reaches to the bend of the knee, and the bottom of the skirt is gradually rounded off to the back pleat. The lines of the seams are well arranged and beautifully curved; the back scye fits clean and snug, and the shoulders are all that could be desired.

The front-view shows the revers covered with silk to the edges, and the lapels roll to the waist line, below which the forepart is cut away, and runs in harmony with the slant of the waistcoat. The edges are finished with silk cord, which is repeated on the cuff, and fall edge of the collar. There is a cut in the forepart, and the buttons, which are of the half-dome design, are covered with the same silk as the facings.

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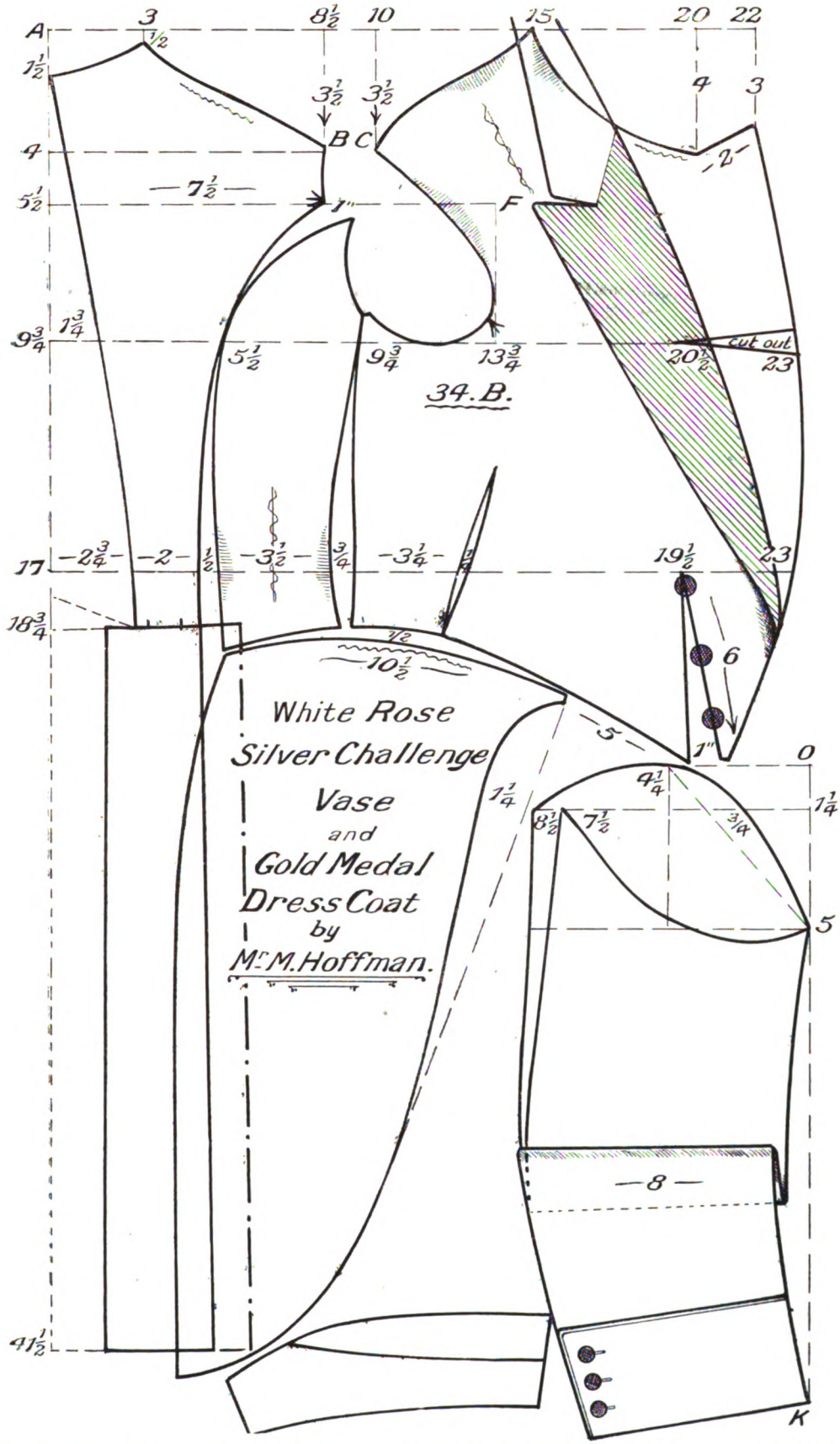

DIAGRAMS ILLUSTRATING INTERVIEW WITH MR M. HOFFMANN.

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D.B. Belted Overcoat for Erect and Sloping-Shouldered Figure

BY "MARCUS CICERO."

This month my subject is a D.B. Belted Overcoat laid out for a sloping-shouldered and erect figure. I have embodied erectness in the construction for the reason that I find few sloping shoulders with this accompaniment; and another thing is that the carriage implies it: for example, the chest is prominent with a corresponding flatness at back scye; the arms are held down as if an attempt were being made to reach the floor without bending, displacing the flesh from about the arm junction, and filling in the slope from the blades to that part; also a prominent seat is generally found.

There has been a theory put forward that a sloping-shouldered figure has a comparatively thin neck, and that the coat should be altered to meet it. If this refers to the lower part of the neck, which is the region that interests the cutter, I must say I cannot agree with the theory, for there is a muscle in the region of the lower part of the neck at the side which I find developed to a great extent in the figure under consideration, making the lower neck comparatively larger than what seems to have been supposed by the originator and followers of the contention above. That there is no decrease I find is a fact, and I venture to say that when this part has been properly regulated and the breast properly worked up, that the chief difficulty with this figure will have been overcome, that is, to have a good set at the neck.

The first of the above essentials can be attained by careful direct measuring and manipulation of the shoulder at the side of the neck; the second essential requires a carefully worked up canvas. This is important: any number of cuts should be taken out towards the breast so as to fit the outer cloth. I cannot suggest a better way for arranging the canvases other than the one illustrated in my article on manipulation; it is the best yet, to my knowledge.

There is one great feature in the style of the coat I have shown that is specially suitable for the drooping shouldered, and that is the seam being brought to take the summit of the shoulder; it adds any amount of squareness to the appearance, of which there cannot be too much for such a customer.

The back is cut so as to allow for a good inverted pleat; the dimensions of the belt to regulate this pleat are shown on the draft. A cut to shape the underarm to agree with that of the back is taken out, running into the pocket. The overlap on forepart is shown at 4 inches, but this can be regulated according to requirements.

The measures are taken over the jacket, or whatever represents the under-coat.

I might here say that if the customer is new it is wise, if the shoulders of the coat are padded to a great extent, to take the check measures over the vest and make the necessary additions.

The measures: 36 breast, 9 depth of scye, 17 natural waist, 44 length, 6½ across back, 13½ front shoulder, 11 front scye, 17 over-shoulder and sleeve length.

The normal balance measures for 36 breast are: 9 inches depth, 12½ front shoulder, while the shoulder size is 17 inches.

To find disproportion in these measures follow this method: Compare normal balance amounts with those taken on the figure, thus: 9 depth normal, 9 depth as taken gives no difference; 12½ front shoulder normal, 13½ front shoulder taken, gives a difference of 1 inch. The size round shoulders is identical. The 1 inch difference on the front shoulder shows a decided erectness, and this quantity forms the disproportion for the constructure.

Halve the difference, 1 inch, on front shoulder, which leaves ½in.; add this to the depth of scye, making that quantity 9½ inches, and the front shoulder 13 inches. Compare with normal standard and an increase of ½in. in height is found, which, having considered that the over-shoulder is as normal, shows the amount of slope to be ½in. This will be no use for drafting. My reason for placing this was to show how I arrived at the build of the figure. It will show itself without necessitating the observation of it.

DIAGRAM 1.

Square lines A 45 and A 24.

Mark down from A to 9½ depth of scye plus ½in.; natural waist plus ½in.; and full length.

On top line from A to 3 is one-sixth breast and ¾in. up; and A to 9½ is the same as A to 9½ on side line, the depth of scye plus ½in.

Square out from 9½, 17½, and 43.

To find back shoulder level join 9½ and 9½. Apply half over-shoulder plus ½in. from 9½ to 6½.

Square by 3¼.

From 3¼ to B is the across-back width plus 1 inch (¼in. for style and figure).

Forward to shoulder-point from B ½in.

Mark out back shoulder, raising above A ½in. for what is required for sloping shoulders.

Hollow from ¾ to ½ slightly.

Mark out from 9½ to 12½, front scye as measured plus 1½in. This can be extended according to the ease required and material.

From 9½ to 21½ is half-breast plus 3½ inches.

Point 16¼ is found by halving 12½, 21½, and coming ⅜in. nearer to 12½. I have allowed this good quantity to allow for a good amount of working up that is essential to fit the figure.

Square up towards R.

Sweep front shoulder, less A to 3 of back, from 12½ to R, adding 1 inch to allow for the overgarment.

The disproportion, 1 inch, is allowed from R to P on shoulder sweep, thereby crookening the shoulder, which I find sloping-shouldered figures mostly require.

Join P to 6½ of back.

Apply the back shoulder, ¾in. to ½in., from P to C of forepart.

Join C to 12½.

Come up from 12½ one-third the distance to C, and hollow 1 inch.

Complete run of scye as shown on diagram, coming through front pitch at ⅜in. up from 12½ on line to C.

Square down from 21½ on breast line to waist line; go out ½in. to 22 for centre line.

From 22 to 26 is 4 inches for stand.

Mark out shape of gorge as shown.

For crease of lapel come down from P 1 inch and square out 1⅜in. Mark to waist at 26, or as required.

The width to sideseam from 9½ is one-fourth breast less 1 inch.

Give ½in. spring on waist line as shown, coming from 8½ to 2½, 6 inches.

Overlap from 8½ to 8, ½in., for forepart sideseam.

Come from 8 to 14½, 6 inches, and down ½in. for spring. Run gradually from 8 up to breast line.

For underarm fish come from 9½ to 10¼, one-fourth breast plus 1¼in.

To find centre and depth down of pocket go forward to 13½ 1 inch from 12½, and square down 12½ inches.

Make the hip flap 7½ by 2½ inches for a medium weight, and the top flap 4½ by 2 inches.

Run the fish within ½in. of centre of pocket, taking out ⅜in. from 11¾ to 12½ on waist line.

The belt is cut 1½in. less than the width of back, therefore allowing that much to be pleated.

To bring the shoulder-seam to take the summit, add 1½in. upwards from ½ on back

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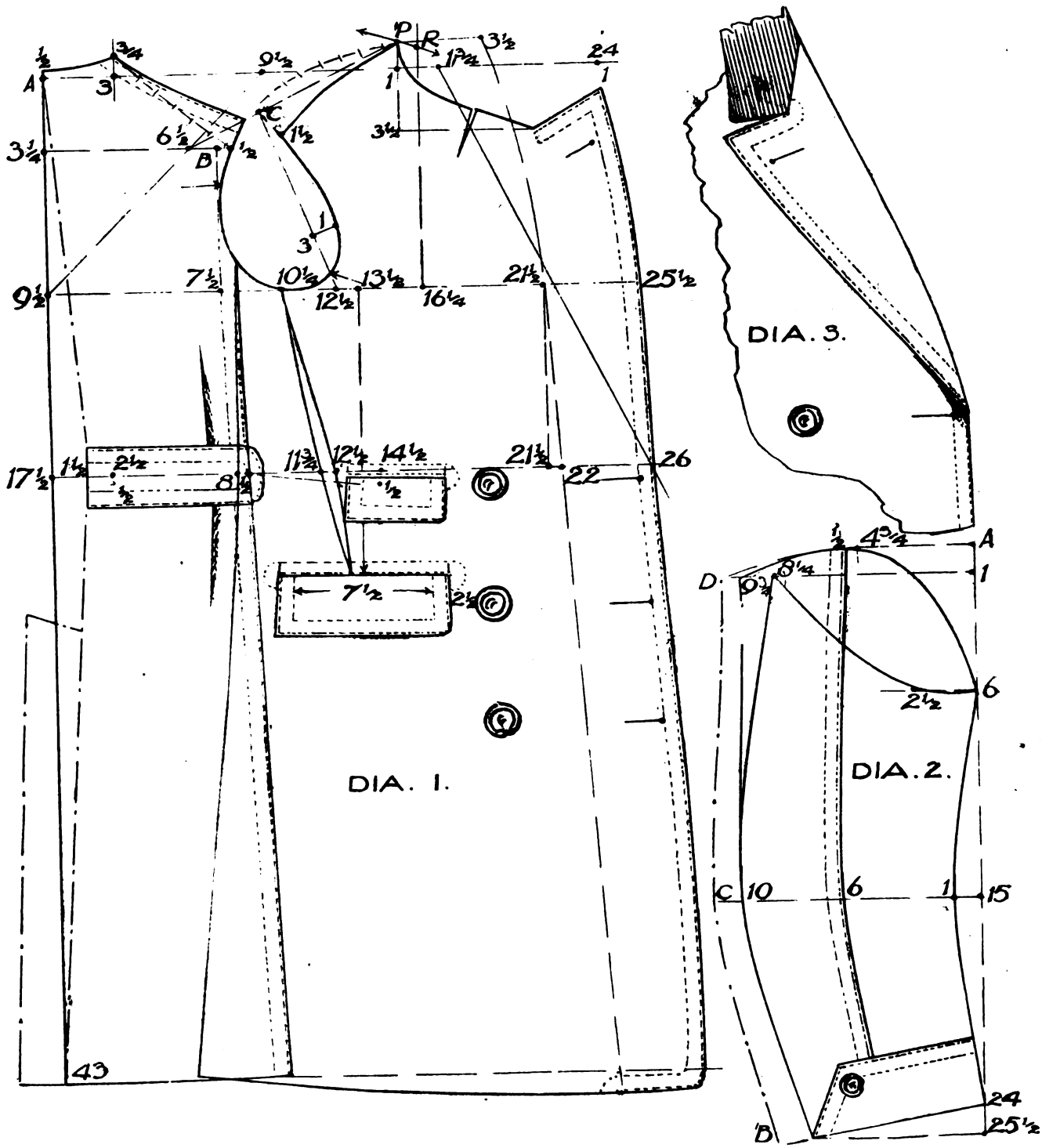

shoulder, and take an equivalent amount off the forepart.

Have the forepart well stretched at the shoulder where I have marked on diagram.

DIAGRAM 2. THE SLEEVE.

It is not my intention here to again give a detailed instruction for the drafting of this part of the coat. I must refer the reader to the September (1913) issue for such details.

I have laid down the block sleeve and added the requirements for a seam down the centre.

6 inches is half; 10 inches to 1 inch less ½in. from 10. The same can be done at the cuff.

At B C add 1½in. to allow for ¾in. seam and inlay. It is not wise to cut the sleeve down and then leave an inlay on one piece; it is inconvenient when the seam requires moving, and the ¾in. seam is just sufficient to take the stitching shown.

1 inch is quite sufficient at D.

Diagram 3 represents the finished turn.

The velvet collar is very essential to give a smart finish.

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INTERVIEWS WITH NOTED TAILORS.

THE PROVINCIAL CHALLENGE SHIELD & ITS WINNER.

BY OUR OWN COMMISSIONER.

Mr. James Murray, the winner of the Provincial Shield and Gold Medal for competitors outside a radius of 50 miles from London, has been known as a consistent trier for some years past.

His efforts on several occasions were confined to the more modest classes, and in these he was very successful, and carried off several medals and diplomas as proof of his ability in cutting and making garments for popular wear.

Last year he competed in Class II., and ran the winner very close by securing the silver medal with a very stylish Dress Coat.

Encouraged by his success he tried once again with a Frock Coat, and on this occasion managed to outstrip his fellow competitors by a very narrow margin. The next competitor in order of merit—it transpired when the sealed envelopes were opened—was a previous silver medallist.

Mr. Murray was not content to await at home the result of his previous efforts. For several years he has visited the Exhibition regularly and examined the garments in the various classes, and has frequently pursued the Secretary with questions on the merits or demerits of some of the exhibits.

These visits he has turned to great advantage, for they enabled him to see garments made in the best style and by some of the best workmen. He has also been able to meet other competitors, and to exchange notes to their mutual advantage. Thus after several years' efforts he has been able to attain the ambition of almost every Provincial cutter who appreciates the honour of securing the highest prize the tailoring trade has to offer.

But our Commissioner will let Mr. Murray tell his own tale with a few interesting autobiographical incidents, as follows:

"It was very gratifying to me to win the White Rose Provincial Trophy, and I regard the event as one of the most interesting in my career.

"It is 25 years since I commenced my apprenticeship in a small village in the Aberdeenshire Highlands, where I was well trained in the art according to the methods of the old school of tailoring.

"Shortly after the expiration of my five years' term, I was taken strongly with the Scot's inherent love of wandering, and after working in most of the larger towns of Scotland, I migrated south of the Tweed. Newcastle was the place I came to, and there I remained for five years, getting good experience in the best shops, while monetarily I was equipping myself for the step to the cutting-room.

"London all this time loomed prominently in my mind. I was just awaiting the opportunity, which came to me as I have said, after five years in the northern town.

"In the City I added to my experience by close acquaintance with the work of Regent-

MR. JAMES MURRAY.

street and other West End centres of the trade. At the end of two years, however, I was back again in Newcastle, well equipped for the opening I was now seeking in the cutting-room. It came presently, and conscientiously I made every effort to make myself worthy of it.

"However, this is by the way. I would rather dwell upon other things incidental to this period of my education. For instance, the laughable incidents, the incongruities, that wait upon the novitiate to this most elusive of all crafts. But the slender limits of your space, I suppose, must be acceded to. Then let it suffice to say I had learnt my cutting by the C.P.G. System, and all my worries and difficulties vanished with a closer knowledge of its detail.

"And here let me express my honest appreciation of this invaluable system. In my experience I have tried many systems but none have I found so complete, so pliant, so applicable to the most pronounced abnormality that one can meet with in the human figure. I have applied it under the most trying conditions and seldom has it failed me.

It may be interesting to you to know that I first competed in the Annual Competition in 1908, when I was successful in getting first place in Class IV, and every year since I have been more or less successful in the various classes. Last year I was second in Class II., and it is pleasing to me to find that this year's result is yet another improvement."

The accompanying diagram is cut to the following measures: Breast 38, waist 34, depth of scye 9¾, waist length 17½, tack 18½, full length 41½, across back 7¼ plus ½, elbow 20, sleeve 31, across breast 8½, front shoulder 13½, over-shoulder 18.

Mr. Murray relates that he is very fortunate in his workmen, one of whom was able to interpret his ideas and embody them in the Frock Coat which helped him to success.

The following description may be useful to any of our readers who are desirous of reproducing a simlar Frock Coat. Mr. Murray has been head-cutter at the Newcastle Wholesale Co-Operative Society's Tailoring Department for the last seven years.

The accompanying photograph shows Mr. Murray dressed in his Frock Coat.

THE DIAGRAM.

Draw the lines A N and A 41½ at right angles to each other.

A to 3 is the depth of shoulder-point.

A to 5 is level of top of sideseam.

A to 9¾ is the level of the armhole.

Measure length of waist from A to 17¼, and the fashion waist or back tack, A to 18½.

Square line across from 3 to B, and also from 5 to 7¾.

The breast line is drawn from 9¾ all the way across to 22½.

The waist line is drawn from 17¼ to W, and the fashion waist from 18½ parallel to the above line.

Mark in 1 inch at the natural waist, and also the fashion waist line.

Draw back-seam from A to natural waist line, and also to fashion waist.

Mark width of back neck, A to 3¼, and curve upwards ⅝in.

Mark the width of the back from back-seam at 5 to 7¾, and curve upwards to B at the shoulder-point.

Draw the shoulder-seam from 3¼ to B.

Mark across the breast line from 9¾ to 4½, the sideseam; to 9, the underarm-seam; to

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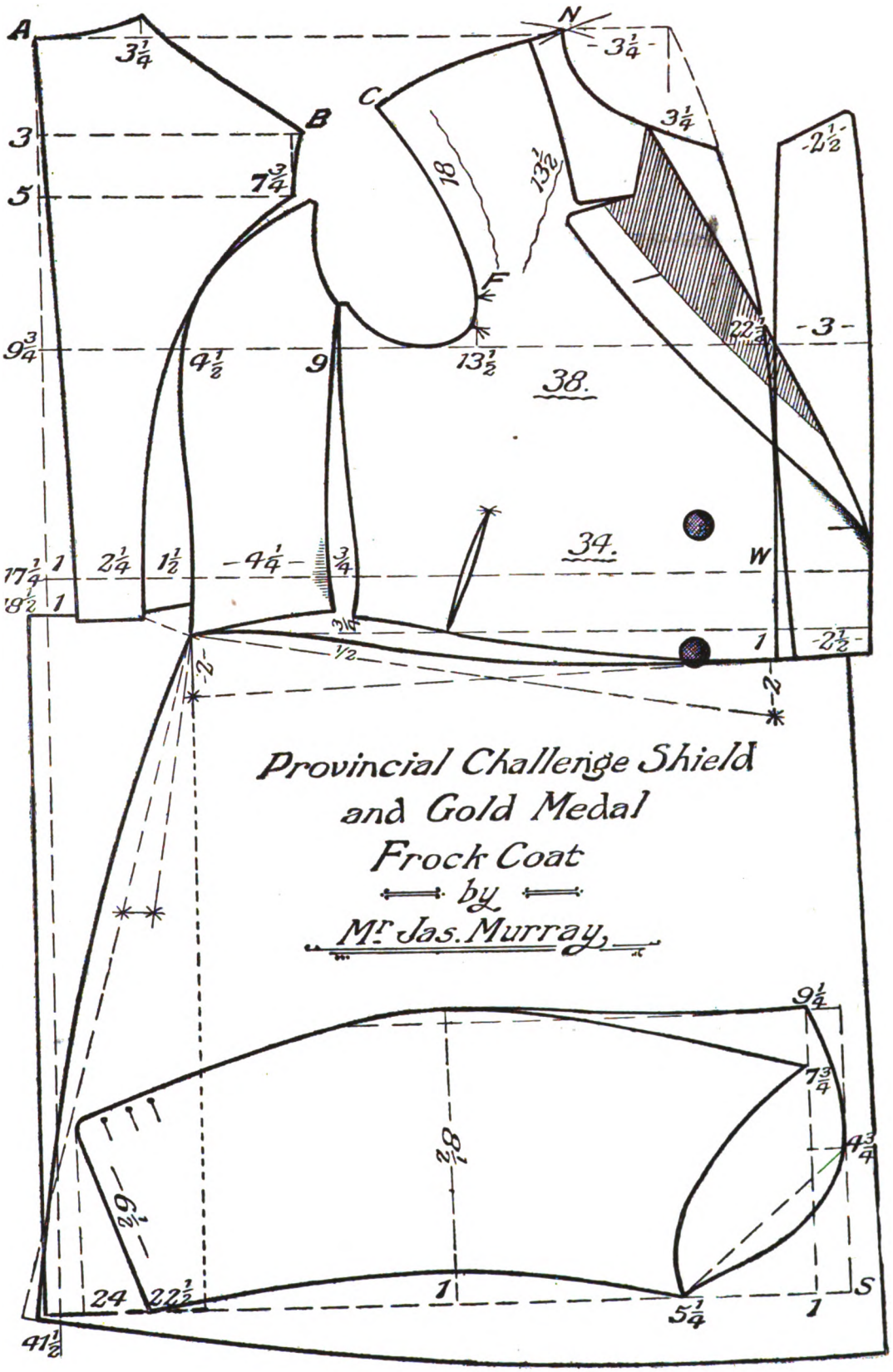

INTERVIEW WITH NOTED TAILORS

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13½, the front of scye, and to 22½, the centre line.

The line 13½ to 22½ is the base from which the neckpoint and the shoulder-point of the forepart may be obtained.

The front shoulder measure is 13½; place the tape on 13½ on the breast line and extend towards N. Deduct 3¼in., width of the back neck, and sweep through N.

Advance the tape to 22½, and increase 1 inch; then sweep again through N, and the point where the two sweeps intersect each other is the neckpoint.

The over-shoulder measure is 18 inches.

Place the end of the tape on the back-seam opposite 9¾; measure up to the shoulder-seam about 3 inches from B, and note the amount. Place the amount on 13½ and extend tape towards C until 18 is registered, then make a sweep.

Make the shoulder-seam, N C, the same width as 3¼ to B less ⅜in.

Mark up 1½in. from 13½, and proceed to draw the armhole.

Draw the line from C down towards 13½, and slightly hollow; let it touch the point marked and reach within ¾in. of 13½.

The curve touches the scye line and is continued up to the top of the sideseam at 7¾.

The neck or gorge is found by marking out 3¼ inches from N.

Mark down 2¼ inches at right angles, and curve the gorge from N through 3¼ on the breast line.

Draw the centre line from 3¼ to 22½.

The sideseam may now be drawn.

Make the width of the backpart 2¼ inches on the waist line, and mark 1½in. suppression between back and sidebody.

Draw the sideseam of backpart from 7¾ through 4½ to the waist line.

The sideseam of the sidebody runs in harmony with the curve of the backpart from 7¾ to 4½, and then diverges so that it is 1½in. from it at the bottom of the sidebody and on the waist line.

Make the width of the sidebody 4¼ inches on the waist line, and suppress ¾in. between the sidebody and forepart.

The size of the waist is made up by measuring across the backpart at the waist line; then the sidebody and forepart until 17 is registered.

Add 2 inches for seams and mark the total at W.

Complete the centre line by continuing line from 3¼ through 22½ to W, and let the forepart drop 1 inch below the line drawn level from 18½.

The waist-seam is hollowed ¾in. at the under-arm seam, and gradually dips to the front below W.

THE SKIRT.

Place the corner of the square resting on the bottom of the sidebody, and let one arm drop 2 inches at the centre line as shown on the diagram.

Draw the back skirt down 9 inches and out 1 inch.

Continue to full length, 41½, from nape of neck, and add a round of ½in.

The run of the front of the skirt is obtained by dropping the square 2 inches from the bottom of the sidebody.

Let the corner of the square project 2¼ inches—the width of the lapel—beyond the front edge, and draw the front edge of the skirt. The length should be ¾in. more than the backpart length.

Join the line across the bottom with a round of ¾in.

The lapel is made 2½ inches at the top, 3 inches at the breast line, and 2½ inches at the bottom.

THE SLEEVE.

Draw lines at right angles to S, as shown, S 4¾ and S 24.

S to 5¼ is the width across the armhole.

S to 1 is the depth of the armhole.

From 1 to 9¼ is the width of the topsleeve, and S to 4¾ is nearly half the amount.

Draw line 5¼ to 4¾, and form round of sleevehead from 5¼ to 4¾, thence to 9¼.

Mark in 1¼in., and draw the hollow to fit the shape of the under-scye or armhole, from front pitch to the back pitch.

Mark the length of the sleeve by deducting the width of the back, 7¼, which should be placed on 9¼ at the top of hindarm-seam.

Extend the tape to the elbow and full length, 31; add ¼in. and slant upwards 1½in. to 22½:

Hollow the forearm-seam 1 inch and make the actual width of sleeve pattern 8½ inches at the elbow and 6½ inches at the cuff.

◇ ◇ ◇

"Selvyt."

All tailors by this time are well acquainted with the virtues of "Selvyt" pocketings, and this material now finds a place in every cutting-room that makes any pretensions to being abreast of the times. Indeed, it is an indispensable adjunct in every up-to-date tailoring establishment, for customers now-a-days will insist upon having "Selvyt" pockets put in their garments.

When introduced to the trade some few years ago it met with an immediate success, owing to the fact of its being adaptable to many purposes in garment making. For it is not only as pocketing for trousers, vests, overcoats or sporting garments, etc., that it may be used, but also for linings for overcoats and motor coats. For the latter purpose, especially, it answers admirably, as it is warm, unaffected by perspiration, and possesses weather-resisting properties of a very high order.

Perhaps, however, the outstanding virtue of "Selvyt" is its strength and durability—of paramount importance in pocketings—and in the manufacture of it no stone has been left unturned in order to achieve this consummation, until the word "Selvyt" is now synonymous with strength.

But although strength in an unusual degree has been imparted to the material under notice, it does not follow that "Selvyt" is necessarily heavy or bulky, for it is now made in various weights, finishes and textures to meet the demands of every class of trade, and every make of tweed.

A material with such a reputation must of necessity have a host of inferior imitations following in its wake, with salesmen endeavouring to push a substitute as "just as good!" But the wide-awake tailor knows better than to accept the inferior substitute, wisely demanding the genuine material, and stamped "Selvyt" on the selvedge of every yard. This stamp should always be looked for, as we understand some unscrupulous firm or firms are foisting a cheap loose-pile velveteen on the tailoring trade, purporting to be of the "Selvyt" manufacture. While imitation is the sincerest form of flattery, it is most annoying to the manufacturers of "Selvyt" to have their good name and reputation injured in this manner, and for their customers to be thus deceived and imposed upon.

Therefore the makers would esteem it a favour, should anyone call upon any trimming house attempting to sell as "Selvyt" a substitute not having the name stamped on every yard, if that tradesman would immediately communicate with them, addressing his communication, "Selvyt," Manchester. Or, again, should any difficulty be found in obtaining this famous material, a card addressed as above will receive every attention.

Women's Wear Fashions ONE PENNY WEEKLY
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Publishers, 42 Gerrard St. W.

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Students' Cutting and Fitting Competition.

Several times during each year we institute competitions amongst our students so that we can compute the progress they have made with their studies, and also how they would fare in the keen competition of business life.

While the whole course of instruction for each student is a preparation for the work of a tailor's cutting-room, an extra effort is sometimes required to attain a given end; and these periodical competitions serve the purpose of testing the ability of those who enter them.

It is only a few months since we held a competition, the subject being a stout man's double-breast Reefer; while another at a later date consisted in cutting and providing all the details of a ladies' fashionable jacket. The subject on the present occasion was a S.B. Chesterfield for a member of the Staff.

Each competitor was to take the measures, cut a pattern, and mark all the details of the interior and exterior, including pockets, lapel, cuffs, etc. In addition, he was expected to give an economy lay, showing how the garment could be cut to the best advantage. The competitor was also expected to make out a correct list of trimmings, a specimen workman's ticket, and also an example of the method of calculating the cost of production and the selling price of the garment.

Each competitor was allowed three minutes to take the customers measures, and to obtain any particulars, as well as to arrange for the try-on of the garment when it reached the try-on stage. In this last connection it should be stated that one try-on only was to be allowed.

Each of the contestants was allowed to follow his own course in taking the measures, and while this process was taking place, notes were made of their dexterity in using the inch-tape and in handling the customer.

A total of 10 marks was allowed for this section of the competition, but the number of marks awarded in this department was not made known to the competitors, although a careful note of each was registered when they had completed the operation.

Those who entered the contest were allowed to follow their own method in the preparation of the full-size pattern, and all the other details. But it was stipulated that the nom de plumes should not bear any name or motto by which the adjudicators could distinguish the district from which they hailed, and this was faithfully observed.

The rolls of paper or parcels containing the work of the students were all handed in at the appointed time; the adjudicator's pattern was laid out flat on one of the large tables; a clerk was appointed to take a note of the marks as they were awarded, while a neutral party was invited to open each parcel and pass it on to the adjudicator for inspection.

As each pattern was laid out on the table for comparison with that of the adjudicator, the defects and differences could be seen by the competitors who were seated around the table. A mark was made at each defective portion of the competing pattern, and the reason explained for deducting the point. In this way the competitors gathered many valuable hints, and as the criticism of the patterns included praise for the many excellent points which some of them contained, the good as well as the weak points must have been relished by the competitors.

The patterns were good throughout; the measures taken had been closely followed, the most common defect being a tendency to provide "too straight" a cut overcoat, or to suppress the waist too much for a semi-sac.

The balance of the patterns was good, and the armholes were well shaped, although the sleeves were in some instances too flat.

Pattern after pattern was gone through, and after due comparison and deliberation marks were awarded according to merit.

The marking of the details brought out quite an interesting number of diagrams, which proved that this part of the subject was well understood.

Several of the competitors sent in a variety of diagrams, some full size, and others to the ½in. scale, which helped to elucidate the subject in a clear and concise manner. The turn of the lapels, the position and finish of the pockets outside and inside were indicated, as well as the depth and shape of the yoke or buggy lining.

The canvas, stays, staytape, bridle, haircloth and padding of the lapels were shown on specially prepared diagrams, which gave the adjudicators great satisfaction.

The economy lays fluctuated from 2⅜ yards to 2⅞ yards, the former being too parsimonious, while the latter was in excess of the quantity usually allowed.

The defects were generally of a minor nature, such as placing the sleeves slightly on the bias, cramping the inlays, or piecing the facings.

The lists of trimmings were good throughout. The quantities were remarkably accurate, except that some of the contributors to the competition provided enough italian to line the coat throughout. The trimmings which were to be used in making up the garment were laid out on the table for comparison, and also to convey a practical lesson, which many of them no doubt learned. In this department three of the competitors lost one point only, which was very creditable when the whole list is taken into consideration.

The Workman's Ticket brought out a number of ideas, some of which were based on the custom of the locality the student hailed from. They all acquitted themselves very well in this section, and obtained a very uniform number of marks throughout.

The last section of the competition seemed to have caused the greatest amount of trouble, especially to those who have been unaccustomed to deal with the financial side of tailoring. The winners list was not free from defects, but several others succeeded in obtaining the full number of marks in this section.

While the adjudication was proceeding the competitors and their fellow-students followed the criticism of the patterns with great interest. There they sat with pencil and notebook in hand, tabulating the marks as they were awarded, and comparing them with each other in the hope of discovering the possible winners. Some of these were running each other very closely, and it was seen that there would be a very keen fight for the first place. While they were able to total up the marks awarded in six of the sections, the marks awarded for measuring were unknown, and there were only two points separating the first three competitors.

Before the marks awarded for measuring were revealed they stood in the following order: "Phitall", 38½; "Archie-Winn", 38; "Novice", 36½; and the uncertainty of how each would stand when the totals were made up made the contest a very exciting one.

The list containing the names of those who had taken the measures, and the number of marks, was then brought out, and the result made known. "Phitall" has 6½ marks for measuring, which hade his total 45: "Archie-Winn" 6 marks for measuring, total 44; "Novice" 7 marks for measuring, total 43½.

It will be seen from these figures that the result hung in the balance, and as there was only 1½ marks between the first and third competitors, the result must have been gratifying to all concerned.

The following are the lists sent in by the winner:

Objection was made to the method of calculating the profit in this section of the winner's production.

The profit is set down as 33⅓ per cent., but in reality it is only 25 per cent. One-third of the cost price added to the cost of production is too small a margin of profit. Unless

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every transaction is carried out on a strictly cash basis, and there was no wastage, misfits or other drawbacks, the above amount would leave very little return on the capital invested. Although it might cover the working expenses and salaries, etc., there are other contingencies in business to be provided for out of the gross profits. The adjudicator recommended adding half the cost price to the cost of production as a safer business maxim.

THE OVERCOAT DIAGRAM.

Drawn to measures as shown on the order form.

A is the starting point.

Draw lines A 45 and A 3½ at right angles to each other.

A to 9⅞ is the depth of scye or armhole.

A to 17¾ the length from nape of neck to waist and ½in. extra.

A to 45 the full length of back.

A to 3½ is the level of the shoulder-point, and A to 6 the level of back pitch.

Square lines across from 3½ to C at the shoulder-point; also from 6 to back pitch, the width across back and allowance for seams.

Draw small section from back pitch to C.

The breast line is drawn from 9⅞ across to 23 and 25½. The waist line from 17¾ to 23¼.

A to 3¼ is width of back neck.

Mark up ⅞in. and curve A to ⅞; then draw shoulder-seam, ⅞ to C.

Mark in ¼in. at the waist, 17¾, and draw back-seam from A to waist, thence through a point 9 inches below and terminate at 45.

Mark across the breast line from O opposite 9⅞ to 23, half of the breast measure (19¼) and 3½ inches extra.

The diagram represents the measure taken from the construction line.

Measure back from 23 to 14¼, the width across chest and ½in. extra.

The front shoulder measure (14½ plus ½in., equals 15 inches) is placed on breast line at 14¼. Extend tape and deduct 3¼; then sweep for neckpoint.

Advance tape to 23; increase 1 inch and make a second sweep for neckpoint. These segments cross each other and fix the true neckpoint.

The over-shoulder measure (18½ plus ½in., equals 19 inches) is then applied.

Measure the quantity over shoulder on the backpart; deduct this from 19, and place tape on 14¼. The over-shoulder is made up by sweeping through D the amount necessary to make up the total over-shoulder measure, 19 inches.

Draw shoulder-seam from neckpoint to shoulder-point, D; the width should be ⅜in. less than back shoulder-seam.

The armhole is formed by hollowing the line from D towards 14¼; sink the armhole ½in. below the level of the breast line, and curve upwards towards top of sideseam.

Complete back scye from sideseam to C.

Mark across from front neckpoint 3½ inches, or one-sixth of the breast scale. Draw centre line from 3½ to 23, and thence straight to the waist line.

Mark down from 3½ to 3 on the centre line, and curve or hollow line of neck or gorge.

The top of the sideseam is fixed at 2 to 2½ inches above level of armhole.

The width of the backpart is 8¼ inches on the breast line and 7½ inches on the waist line.

Draw line from back of scye through 8½ to the waist line; extra spring or width on the skirt is obtained by laying square on the waist line, and dropping the arm ½in. opposite 17¾.

ORDER.

DATE—Sept. 23, 1913. 436

NAME—Mr. R. Chisholm.

ADDRESS—42, Gerrard St., W.

MATERIAL—78906 G. Cheviot, 9/6 yard.

AMOUNT USED—2yds. 20ins.

GARMENT.

S.B., Fly Front, Semi-Fitting Chester. 1 Vent; Gauntlet Cuff; 2 side Pockets with flaps; 2 in breast; 1 inside ticket pocket on left; deep buggy lined.

MEASURES.

Depth Scye, 9⅞; Nat. Waist, 17¼; Full Length, 45; Cross Back, 7½; Elbow, 22; Cuff, 32¼; Front Shoulder, 14½; Over Shoulder, 18¼; Cross Chest, 8½; Breast, 38½; Waist, 36; Hips, 40.

REMARKS.

High in neck, slightly round, pad up shoulders.

TRY-ON—Friday, 2 p.m.

FINISHED—Monday, 6 p.m.

WORKMAN—R. Keen.

COST—£3 0s 7½d.

SALE PRICE—£4 4s. 0d.

TRIMMINGS.

DATE—Sept. 23, 1913. 436

NAME—Mr. R. Chisholm, 42, Gerrard St.

Quan.	Description.	Price s.	Price d.	s.	d.
1¼	Italian	2	0	2	6
¾	Glissade	2	0	1	6
⅛	Haircloth	1	4		8
1¼	Canvas		7		8¾
¼	Silesia		8		2
¾	Linen		8		6
½	Wadding		4		2
	Tweed for pockets				4
1 knot	Stay Tape		1		1
1 ,,	Thread		1		1
2 ,,	Silk		1½		3
	Twist		1½		1½
	Baist Cotton		3½		3½
5 large	Buttons		2½	1	0½
2 sm'll	,,		1		2
1	Chain Hanger		1½		1½
				8	8¾

LOG.

DATE—Sept. 23, 1913. 436

NAME—Mr. R. Chisholm.

MATERIAL—78906 G. Cheviot.

Price for Making, 7d. hr.	Time.	£	s.	d.
GARMENT.				
S.B. F.F. Chester, btn. 4	26½		16	9½
Buggy lined	1			7
Pockets 2 out 2 in bst. 1 tic.	2		1	2
Swelling Edges	¾			5¼
Cuffs, Gauntlet	2		1	2
Forward Baist	7		4	1
Vent	1¼			8¾
Taping Backseam	¼			5¼
Try-on, Friday 2 p.m.			1	6
		1	6	10¾

PAY TICKET.

DATE—Sept. 23, 1913. 436

NAME—Mr. R. Chisholm.

GARMENT.

S.B. Fly Front Chesterfield. Button 4; Deep lined, Buggy; Pockets, 2 out with flaps, 2 in, 1 ticket inside; 1 Vent; Gauntlet Cuffs.

PRICE FOR MAKING—£1 6s. 10¾d.

PRIME COST SHEET.

		£	s.	d.
Cost of Material		1	5	0
,, Trimmings			8	8¾
,, Making		1	6	10¾
		£3	0	7½
PROFIT—33⅓ per cent.				
	⅓ of £3		0	7½
		1	0	2¾
		£4	0	10¼
Incidentals			3	1¾
Selling Price		£4	4	0

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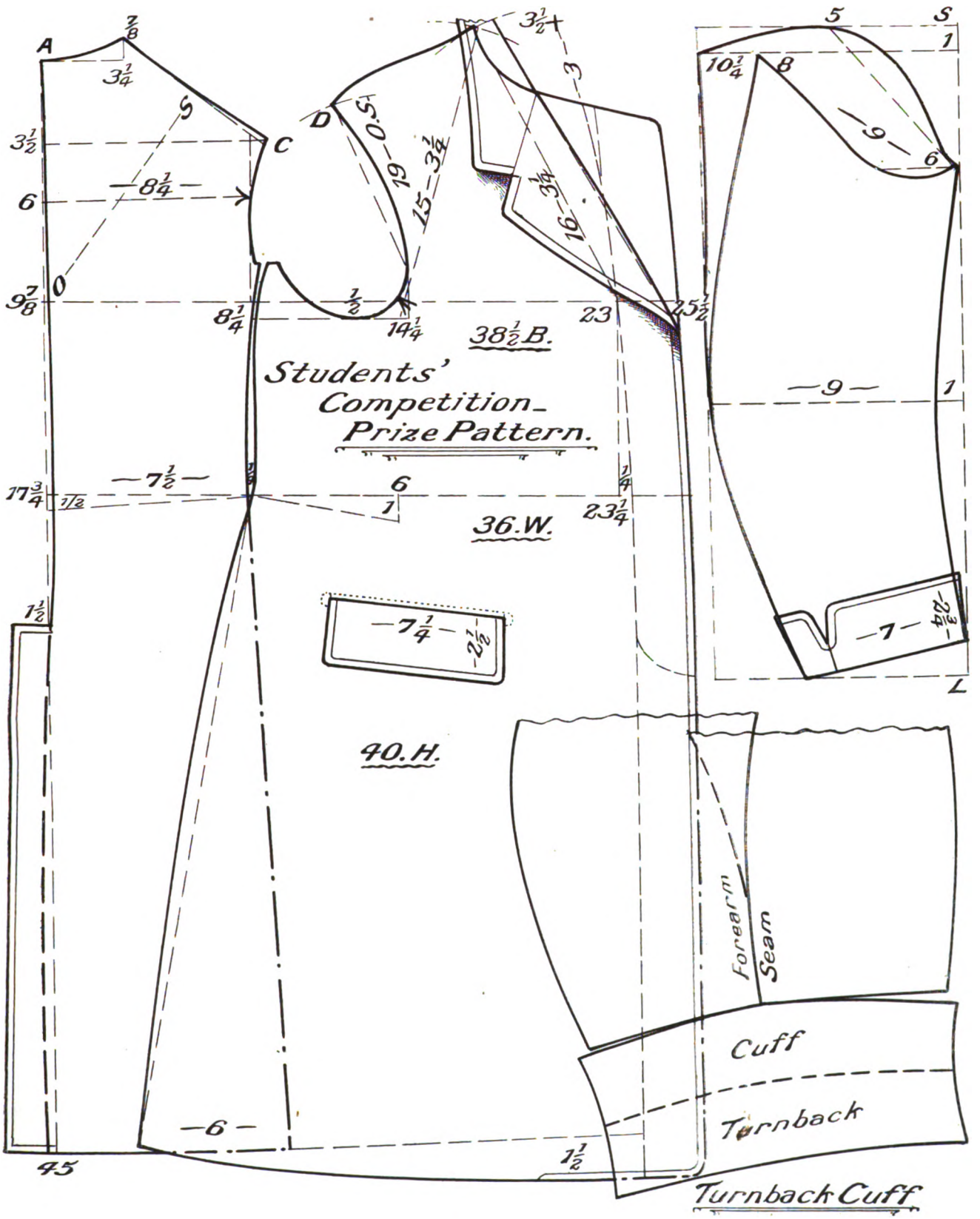

STUDENTS' COMPETITION PRIZE PATTERN.

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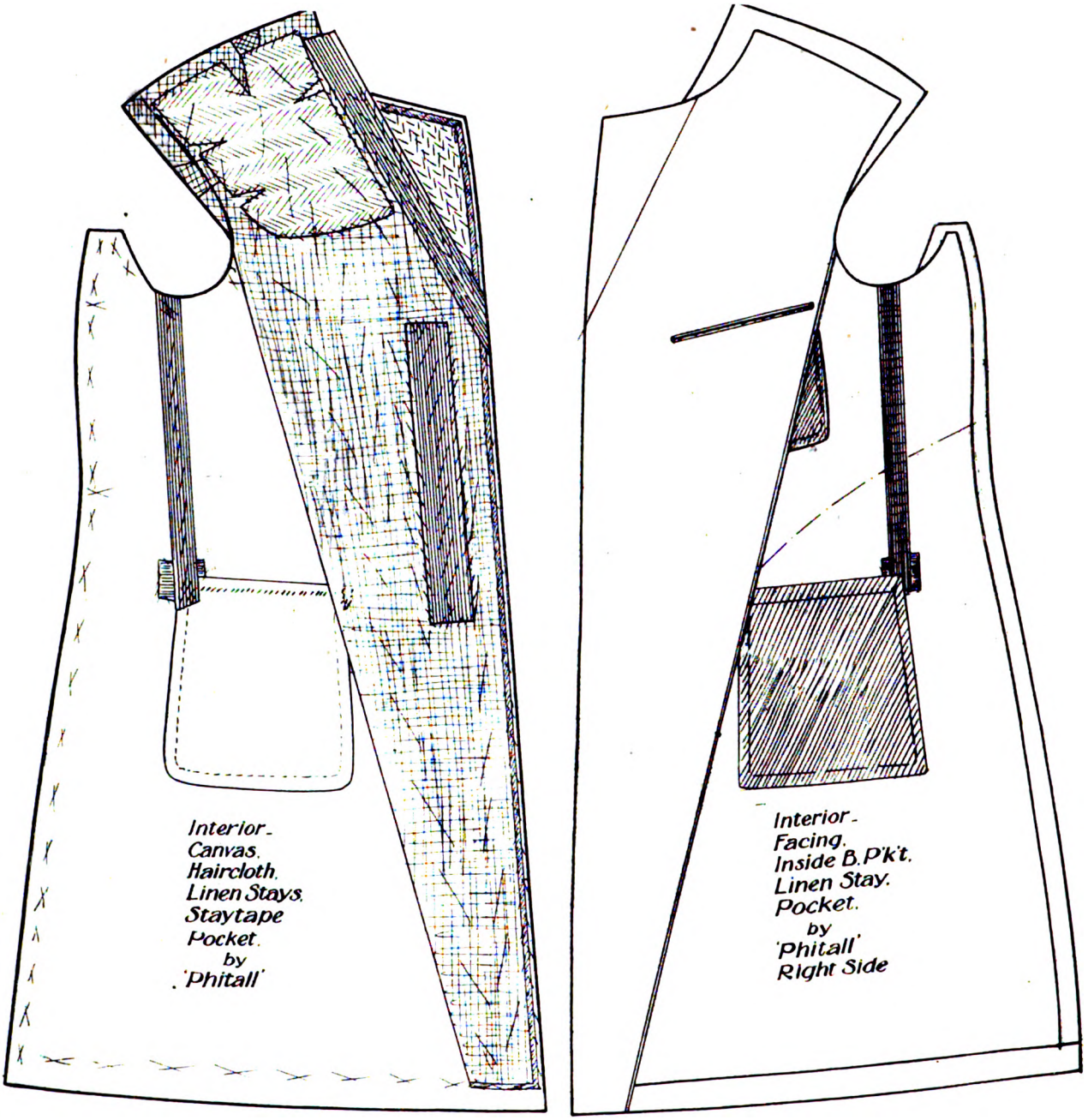

The sideseam of the forepart is nipped in ¼in. at back of scye, and also at the waist line.

The spring is obtained by marking in on waist 1 inch, and drawing line through to the full length of the overcoat.

The garment was ordered to be easy-fitting at the waist, and for this purpose mark out ¼in. beyond normal centre line and draw new line through to the bottom.

Square out from 45 and drop the forepart 1½in.

Add an overlap of 2½ inches all the way down the front beyond the centre line.

The following is a list of the first seven competitors.

	Measures	Cutting	Details	Economy Lay	Trimmings	Workman's Ticket	Cost of Production	Total
Highest Possible	10	10	10	10	8	6	6	60
Phit-all	6½	7	7	7½	7	5	5	45
Arkie-Winn ...	6	7½	7	7½	6	4	6	44
Novice	7	7½	6	6	7	4	6	43½
Hopeful	5	6½	7	5½	7	4	4½	39½
Style	6	6	7	7	6	4	3	39
Icenia	5	6	7½	5	5	4	5	37½
Ireland	5	6	5	5	5	4	6	36

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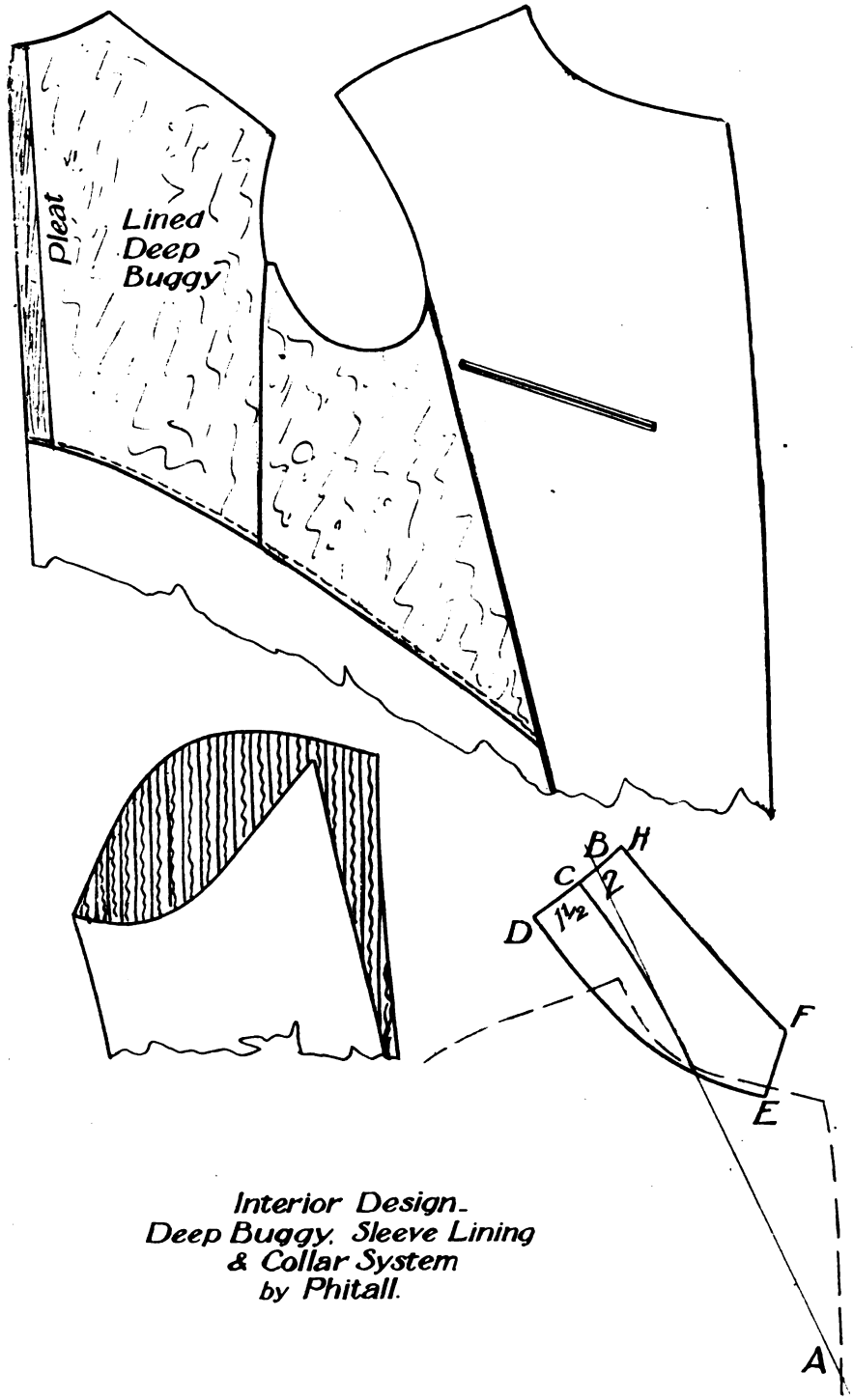

Interior Design.
Deep Buggy, Sleeve Lining
& Collar System
by Phitall.

THE SLEEVE.

S is the centre line.

Draw lines S 5 and S L at right angles.

S to 6 is the width across the armhole; and

S to 1 the depth of hindarm-seam.

From 1 to 10¼ is the width of topsleeve.

S to 5 is half of topsleeve less ⅛in.

Form the topsleeve by rounding 6 to 5, thence to 10¼.

The measure of the undersleeve is 9, marked diagonally from 6 to 8.

Hollow sewing-to edge of undersleeve as shown on the diagram.

Apply the measure for the length.

Deduct the width of the back and place tape on 10¼. Extend to the elbow measure and the cuff, adding ⅛in. extra at each part.

Hollow the forearm 1 inch at elbow, which is made 9 inches wide, while at the cuff it is 7 inches.

The lower diagram shows the method of cutting the cuff.

Deduct 2¼ inches from normal sleeve, and place the two forearm-seams together.

Mark down to dotted line the length re-

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quired, and add amount necessary for turn-back and seams. The cuff and turn-back are cut in one piece.

ECONOMY LAY.

The remaining diagrams explain themselves.

The economy lay represents the length used for the overcoat, 2 yards 20 inches of unfaced material. The forepart had ample inlays left on at all the necessary parts: the back-part had an inlay at the top of neck, and also at the centre of the back and across the bottom.

The facing was cut in one piece, and the undersleeve had the customary inlay down the hindarm-seam. The outside and inside collars are marked, while the flaps for pockets and the material for the turn-back cuffs are all carefully planned and afford a good example of economical cutting at its best.

The left side interior finish is illustrated on a third diagram, which shows a deep buggy lining with a pleat in the centre of the back. The lining is arranged to run diagonally from the centre of the back to the facing of the forepart, and the bottom edge is turned in and stitched. The buggy is caught by a few stitches at the sideseam of the coat, but the parts on either side are left loose on the bottom edge.

The section of the sleeve shows the lining inside, which should be cut as full as the sleevehead and just a trifle longer to prevent any drag or shortness when made up.

The collar system may be applied to any overcoat with a 1½in. stand and 2-inch fall.

A is the turn of the lapel on the front edge.

Mark out from hollow of gorge 1¼in., and draw line A B.

B to C is the difference between stand, 1½in., and fall, 2 inches, or ½in.

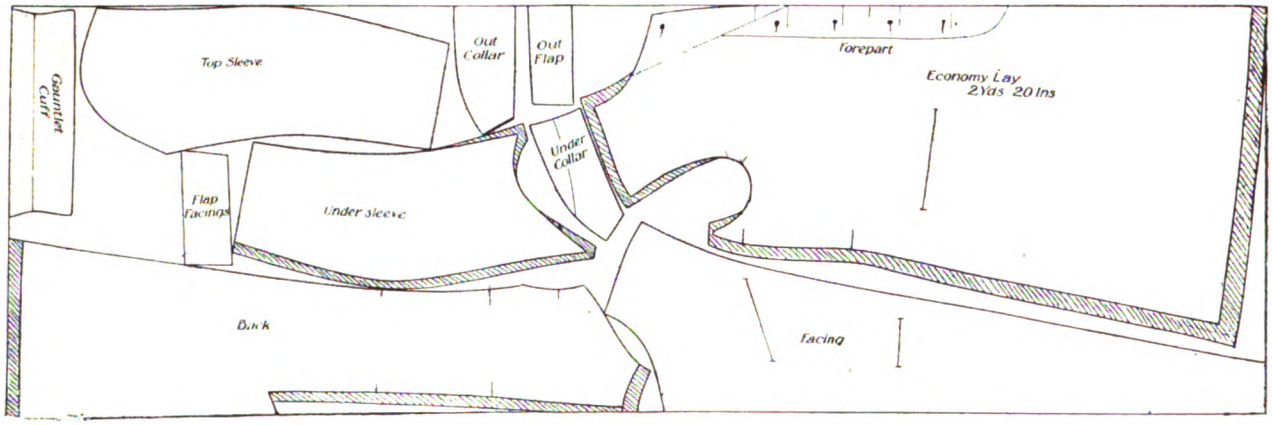
Draw crease line from hollow of gorge to C.

outfitting, so that Mr. Edwards, junior, may be said to have been born into the trade.

He was educated at the Moneux Grammar School, and also graduated at Clark's College in all commercial subjects necessary to the financial side of tailoring. After some experience in his father's business he entered as a student at the "Tailor and Cutter" Academy, and has, throughout his course, shown marked ability in acquiring all the necessary subjects to qualify for following in his father's footsteps. In addition to his ability, he has shown the enthusiasm of an old public school boy in his pursuit of knowledge, and endeavours to do everything thoroughly.

The competition diagrams were all carefully thought out, and give a good idea of the manner in which he has grasped his work, even although his course of instruction is not quite completed.

Mr. Edwards is also a good all-round sportsman, and excels as a cricketer, in which pas-



THE PRACTICAL DETAILS

Are shown on the remaining diagrams. The left forepart shows the interior canvas carried through the forepart and made wide enough to be caught with the front pocket tacking. The linen-stay from scye to pocket is kept straight instead of from the sideseam. The treatment of the shoulders and the lapels has been well illustrated by means of the hair-cloth, in a line with the bridle and not too deep. The bridle is kept slightly tight, and the lapels padded out to the edges, where the staytape exercises its power and helps to keep the garment in form.

RIGHT FOREPART.

The opposite diagram shows the right forepart advanced to the next stage with pockets finished, and the facing through the entire front.

Lay the square resting on the line A to C, and make C to D 1½in. at right angles to A C.

From C to H is 2 inches, the fall, also at right angles to A C.

Mark back front edge to E 1½in., and make E to F 2 inches.

The other details on the diagrams are self-explanatory, and afford a good idea of the methods of making up a semi-sac overcoat on the lines of the diagram.

WINNERS IN STUDENTS' COMPETITION,

Mr. H. A. Edwards, who was successful in obtaining the largest number of marks in the competition, thus winning the Silver Badge, is the son of Mr. A. W. Edwards, of Walthamstow, near London. He carries on a large trade, and is an universal provider of everything required in the way of tailoring and

time he won distinction as a Grammar School boy. With the opportunities at his command we believe Mr. Edwards will develop into a successful cutter, as well as a sound man of business.

Mr. H. Archer, who ran the winner so closely in the competition, is the brother of a former student, Mr. W. W. Archer, of Preston, who has for some years carried on a successful business in that famous Lancashire town. Our present student acquired the elementary part of tailoring with Mr. J. B. Hale, of that town, under a cutter who had been for several years with Messrs. Nicholls, of Regent-street, London. He afterwards served an apprenticeship with another firm, and during the five years he remained there he took every advantage of gaining a good all-round practical experience of the tailoring

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trade. His next step in progression was to enter his brother's business, where he ultimately become a junior partner. Here he gained a great deal of necessary and valuable experience in buying, selling and conducting the commercial side of a tailor's business, besides a wider knowledge of cutting and fitting all kinds of ladies' and gentlemen's garments.

But, like many another young man, he sighed for fresh fields to conquer, and determined to visit London and spend some time at the "Tailor and Cutter" Academy, in order to go through a complete course of instruction in cutting, and to undergo the technical examination for the Diploma.

He had only been here a few weeks when the above competition gave him an opportunity of showing his mettle, and he has every reason to be proud of the result.

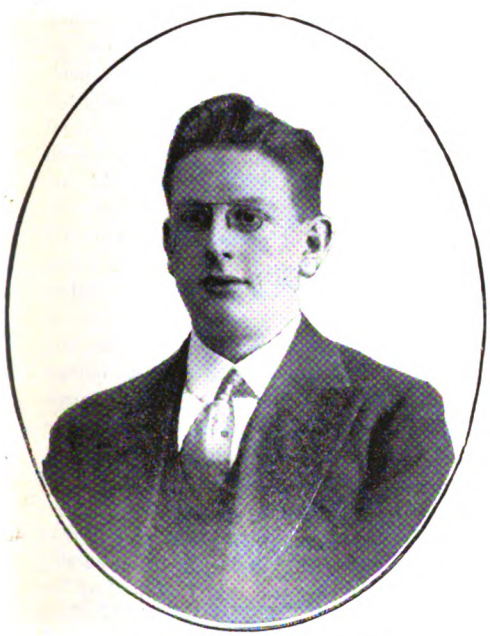
when the real names of the holders of the noms de plume were revealed, Mr. M. C. Ormandy was amongst the number.

This young man hails from Christchurch, one of the largest cities in the Southern Island. Here he served his apprenticeship with Mr. J. Preece, one of the oldest and best-class firms in the Commonwealth.

On the completion of his apprenticeship he sought for fresh experience in other workshops, and for some time worked as a journeyman in another well-known firm in Manchester-street, Christchurch.

His next move was to a more permanent situation, and for 4½ years he worked as assistant to Mr. W. A. Thomas, of Cathedral Square, in the same city.

Then he determined to visit the Mother Country so that, by means of travel and



MR. H. A. EDWARDS.

MR. H. ARCHER.

MR. M. C. ORMANDY.

In addition to his ability as a young cutter, Mr. Archer has, on various occasions, carried off valuable prizes and honours as a vocalist; this may, indeed, be termed a family trait, for on one occasion he and his brother carried off the first and second prizes in a competition.

As a student he has begun well, and with some time still to be occupied in acquiring fresh subjects, we have every reason to hope that Mr. Archer will distinguish himself at the cutting-board as soon as an opportunity and an opening for his abilities occurs.

Following close on the heels of the other winners came a young New Zealander. The very narrow margin of a point and-a-half separated the three first on the list, and observation, he might enlarge his knowledge and gain something of educational value. This included a visit to us as a student, and shortly after entering, the competition was announced. He sent in a very good pattern, and also gave a good account of himself in the compilation of the various details, with the above result.

Mr. Ormandy is to be congratulated on his success, and his steady and conscientious work as a student is certain to bring him a rich reward in whatever sphere he may occupy when he returns to the cutting-board, either here or in New Zealand.

Many thanks for Inverness pattern. Just the thing we wanted. HART & CO.

Hints on Making.

A FREE GIFT.

During the past three weeks we have despatched more than 6,000 packages, a large proportion of which contained a free copy of our 40-page booklet, containing numerous diagrams and brief hints on the making-up of a large variety of both ladies' and gentlemen's garments. These have been greatly appreciated by the recipients, and it has been exceedingly gratifying to receive so many letters of appreciation and thanks.

Our stock of these is now rapidly diminishing, and it now becomes a matter of first come first served. Certainly never before has such a practical book been given away, and yet here it is to be had for the asking. All we stipulate is that those who wish it by post shall enclose two penny stamps and a coupon from the current issue of the "Tailor and Cutter", and it will be sent post free. Now as the postage costs us 2d., and we have to provide expensive envelopes and keep our staff busy to direct them, we feel sure our readers will realise that we really are trying to do them a good turn.

All applications should be addressed:

"HINTS."

42 Gerrard-st., London, W.

I wish to say that last pattern was quite satisfactory, and thank you for same.

W. J. KING.

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The Protection of a Business against the

DISASTROUS RESULTS OF A FIRE.

The trader, whilst searching unceasingly for ways and means of extending his business and thus increasing its profit-earning capacity, is apt to fail to take the precaution of fully safeguarding it from the effects of the accidents to which it is exposed. The sequel is seen from time to time in the announcements of dividends being reduced or suspended, prosperous trading receiving a severe set-back, and even enterprises being reduced to bankruptcy; which unfortunate conditions the exercise of a little prudence could probably have avoided.

It is in connection with the disastrous effects of fire upon the profit-earning capacity of industrial undertakings that this article will briefly deal for the benefit of our readers.

EFFECTS OF A FIRE.

The two principal effects of a fire may be said to consist of the capital loss, represented by damage to buildings and their contents, and the trading loss, represented by injury to the earning capacity of the business with its resultant loss of profits. The former loss in invariably provided for by fire insurance, and the latter should undoubtedly be safeguarded by that form of protection commonly known as Profits Insurance, which, whilst being comparatively a new form of insurance, may be justly regarded as an essential business precaution, as necessary to effect as ordinary fire insurance, to which it is the natural complement.

The term "Profits" Insurance, it may be explained, is used to denote the insurance of net profit, together with permanent or standing charges.

It is not always fully realised that, after a fire, causing perhaps a total interruption of business, standing charges have to be met exactly as if the business were running its normal course net profit, upon which shareholders rely for their dividends, or from which the income of individuals is derived, cease to be earned; and, further, that in order to prevent competitors securing the trade and connections of the business affected, cost of working may materially increase. It will be realised that such losses, if not provided for, could not fail to constitute a severe strain upon the resources of any trading concern, however, strong it might be financially.

PROTECTION OF PROFITS.

Our readers will readily appreciate that a fire occurring before or during a busy season, for instance, between Easter and Whitsuntide, or attacking a vital part of business premises, such as the engine-house of a mill, would probably cause a greater financial loss due to the interruption and disorganization which followd it, than the material damage to the buildings and their contents. The fact that the trading loss may exceed the capital loss suggests that the necessity for its protection may be considered even more important than ordinary fire insurance.

Whatever the merits of this contention may be, it is, under any circumstances, surely illogical for a business man to insure that which represents his capital and to leave entirely unprotected that for which his capital exists!

THE COST.

The rates for Profits Insurance cannot be regarded in any other light than extremely moderate in proportion to the risk it covers. They vary according to the class of trade to which the insurance is applied, and to the period following fire during which compensation is required. The actual cost for securing complete protection is almost invariably substantially less than the premium for the fire insurance of the building and the contents of the risk insured, in spite of which, as previously intimated, a fire under certain circumstances may result in a greater trading loss than capital loss. The risk of loss of profits due to boiler and economiser explosion is usually included without extra premium.

THE SUM TO INSURE.

The sum necessary to insure in order to secure complete protection should represent the whole of the annual net profit and standing charges of the business, and this sum may be based upon the trading of the last completed financial year, an average of several financial years, or upon the experience of the current year, coupled with the estimated business for the remainder of the year.

Standing charges for the purpose of Profits Insurance are deemed to be such charges as it would be necessary to continue to meet during periods of interruption of business, equally as if the business were being carried on under normal conditions. Such items as interest on debentures, loans and bank overdrafts, rent, rates, taxes, directors' and auditors' fees and salaries of permanent staff, it will be recognised constitute standing charges common to many businesses. Any expense or charge, however, which it would be necessary for the insured to maintain in order that he should suffer no disadvantage when it was possible to resume business operations, are considered to come under the category of standing charges, and, needless to say, should be included in the insurance. Wages to skilled workpeople, advertising, and items of a similar nature will immediately occur, as forming expenses, distinctly advisable to continue in spite of the business having been suspended through fire.

ADJUSTMENT OF LOSSES.

Policies should be adapted to the requirements of each risk, and whilst it is therefore impossible to describe a form of policy applicable to every class of trade, it may be observed that the principle which is most commonly applied, and which generally is suitable for a business presenting no special features, provides for losses to be measured according to falling off in takings the assumption being that, as the takings may be said to earn the net profit and provide for the standing charges of the business, consequently the loss of net profit and standing charges sustained will be in proportion to the takings lost in consequence of the fire. In order, however, that the correct amount of loss should be assessed, provision is made under the terms of the policy for the loss sustained which is due to the increase in cost of working incurred in order to maintain the takings to the normal by carrying on the business in temporary premises, having orders completed by friends or by other reasonable means. It may be said that this method has proved sound and equitable, and in working far more simple than it would appear to be.

From the experience gained of Profits Insurance during the last decade it has been found possible to considerably simplify the forms of policy from time to time, and at the present moment it can be said that losses are settled equitably and speedily and entirely satisfactory to the insured, provided that the policy is properly framed so as to provide for the requirements of the hazard involved, and that a sound method for measuring the losses sustained is embodied.

As we have already stated, the policy should be adapted to the requirements of the insured, and it may be added that, in effecting an insurance of this nature it is advisable for traders to select an office not only of high reputation and undoubted financial strength.

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but one which specialises in Profits Insurance, and is thus capable of handling it to the best advantage of its clients.

Any form of protection which increases financial stability is invaluable to the commercial community, and this very properly describes Profits Insurance which may be said to insure the life of business undertakings. Its utility has been proved whenever a fire has occurred in the premises of those who have taken the wise precaution of effecting an insurance against the inevitable losses which arise out of the interruption of business, and to Profits Insurance many concerns owe their ability to maintain their usual rate of dividend, to the advantage of the shareholders and the credit of the management. It is, in fact, Profits Insurance which makes it possible for an active business which has been completely paralysed by a disastrous fire to rise from the ashes with its earning power resuscitated, and we consider its objects cannot be too widely known, nor its advantages too generally adopted.

Correspondence.

DUTIES OF TAILORING MANAGERS.

"ASPIRANT" asks what are the duties of tailoring managers apart from tailoring proper, in the case of mail order concerns? Also, could the divisional system be applied to that class of ladies' trade?

Briefly, the manager is responsible for the successful completion of all orders that are entrusted to the firm. He must not only superintend the cutting out of the garments and their making and finishing, but he must see that each order as it is received is recorded in the order-book, and that it is executed and despatched to the stipulated time. He has charge of the stock, and is responsible for the success of the department. He must see that economy is used in the trimming of the garments, and also that the workhands are efficient. If working on the divisional method he must take every care to ensure a continuous run of work, for if any stoppage occurs the loss of time affects the cost of production greatly. The divisional system can be applied equally to the ladies' trade as well as gents', provided that there are two or three well experienced hands, and also if the cutting can be relied on. If there are going to be a great deal of alterations after each try-on, the divisional system will not avail much. Where very little trying-on is resorted to, and where the styles are not extreme, the divisional system can easily be applied to the ladies' trade.

The manager will see to the keeping of the block patterns in good order, and also to the making of new season's styles. He will see to the making of samples for the windows or for the travellers' use. It is essential, therefore that he should be fully proficient in his trade, and be able to instruct others, in addition to examining the finished garments, and also to be constantly maintaining a high standard of excellence. Stock-keeping must be thoroughly understood, for it will be found necessary to be able to take stock rapidly. A good general knowledge of book-keeping is practically necessary. One of the chief things will be the knowledge of buying, for this falls to the lot of the tailoring manager.

Everyone knows that to sell well you must buy well; but this is not always an easy task, for it requires a considerable amount of practice to be able to buy efficiently. There is the amount of probable turnover to gauge, and the colours and designs of current fashions to consider, which will meet with approval from your clientele.

Another thing the manager is expected to do is the estimating for contracts. To do this it is necessary that he should be able to cost garments readily, viz., ascertain the price of the materials required, the amount for trimmings, and also what the making entails, and what to add to allow for the fixed profit of the firm.

Very often the manager is responsible for the advertising of the firm's specialities, therefore he must be alert to devise something novel for attracting the attention of the public.

The paying of the workhands is entrusted to his care, so "Aspirant" will see that a tailoring manager has to be not only a complete master of his trade, but also a smart business man; and the best way to attain this ideal is to first master the practical part of the business, and then work one's way up the ladder from assistant-cutter, as firms always want men with considerable experience to fill their manager's place.

POSTAL LESSONS.

Several students have submitted drafts for correction, and omitted their names. Doubtless they are awaiting our return lessons, and wondering why there is delay; therefore we should be glad if those who fail to hear from us will repeat their efforts and write their names boldly on their practice drafts, when they will receive a reply per return.

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C. W. Ponting,

BREECHES SPECIALIST,

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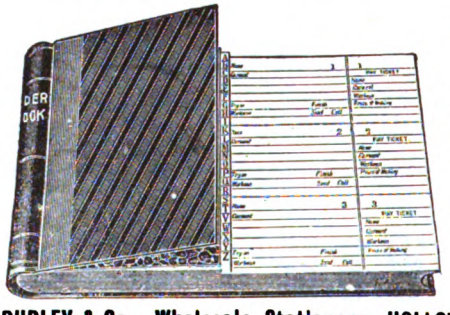

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The 'TAILOR & CUTTER' Almanac for 1914.

SPRING STYLES.

JANUARY.						
SUN.	...	4	11	18	25	
Mon.	...	5	12	19	26	
Tue.	...	6	13	20	27	
Wed.	...	7	14	21	28	
Thu.	1	8	15	22	29	
Fri.	2	9	16	23	30	
Sat.	3	10	17	24	31	

FEBRUARY						
SUN.	1	8	15	22	...	
Mon.	2	9	16	23	...	
Tue.	3	10	17	24	..	
Wed.	4	11	18	25	...	
Thu.	5	12	19	26	...	
Fri.	6	13	20	27	...	
Sat.	7	14	21	28	..	

MARCH.						
SUN.	1	8	15	22	29	
Mon.	2	9	16	23	30	
Tue.	3	10	17	24	31	
Wed.	4	11	18	25	...	
Thu.	5	12	19	26	...	
Fri.	6	13	20	27	..	
Sat.	7	14	21	28	..	

JULY.						
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Mon.	...	6	13	20	27	
Tue.	...	7	14	21	28	
Wed.	1	8	15	22	29	
Thu.	2	9	16	23	30	
Fri.	3	10	17	24	31	
Sat.	4	11	18	25	...	

AUGUST.						
SUN.	–	2	9	16	23	30
Mon.	–	3	10	17	24	31
Tue.	–	4	11	18	25	...
Wed.	–	5	12	19	26	...
Thu.	–	6	13	20	27	...
Fri.	–	7	14	21	28	...
Sat.	1	8	15	22	29	...

SEPTEMBER.						
SUN.	...	6	13	20	27	
Mon.	...	7	14	21	28	
Tue.	1	8	15	22	29	
Wed.	2	9	16	23	30	
Thu.	3	10	17	24	...	
Fri.	4	11	18	25		
Sat.						

SPRING STYLES.

WINTER WEAR.

Fri.	6	13	20	27	...
Sat.	7	14	21	28	...

APRIL.					
SUN.	...	5	12	19	26
Mon.	...	6	13	20	27
Tue.	...	7	14	21	28
Wed.	1	8	15	22	29
Thu.	2	9	16	23	30
Fri.	3	10	17	24	...
Sat.	4	11	18	25	...

MAY.						
SUN.	–	3	10	17	24	31
Mon.	–	4	11	18	25	...
Tue.	–	5	12	19	26	...
Wed.	–	6	13	20	27	...
Thu.	–	7	14	21	28	...
Fri.	1	8	15	22	29	...
Sat.	2	9	16	23	30	...

JUNE.					
SUN.	...	7	14	21	28
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Tue.	2	9	16	23	30
Wed.	3	10	17	24	...
Thu.	4	11	18	25	...
Fri.	5	12	19	26	...
Sat.	6	13	20	27	...

Fri.	2	9	16	23	...
Sat.	5	12	19	26	...

OCTOBER.					
SUN.	...	4	11	18	25
Mon.	...	5	12	19	26
Tue.	...	6	13	20	27
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Fri.	2	9	16	23	30
Sat.	3	10	17	24	31

NOVEMBER.					
SUN.	1	8	15	22	29
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Wed.	4	11	18	25	...
Thu.	5	12	19	26	...
Fri.	6	13	20	27	...
Sat.	7	14	21	28	...

DECEMBER.					
SUN.	...	6	13	20	27
Mon.	...	7	14	21	28
Tue.	1	8	15	22	29
Wed.	2	9	16	23	30
Thu.	3	10	17	24	31
Fri.	4	11	18	25	...
Sat.	5	12	19	26	...

SUMMER FASHIONS.

AUTUMN ATTIRE.

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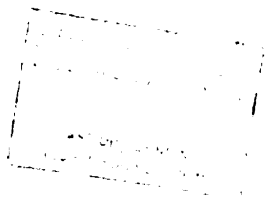

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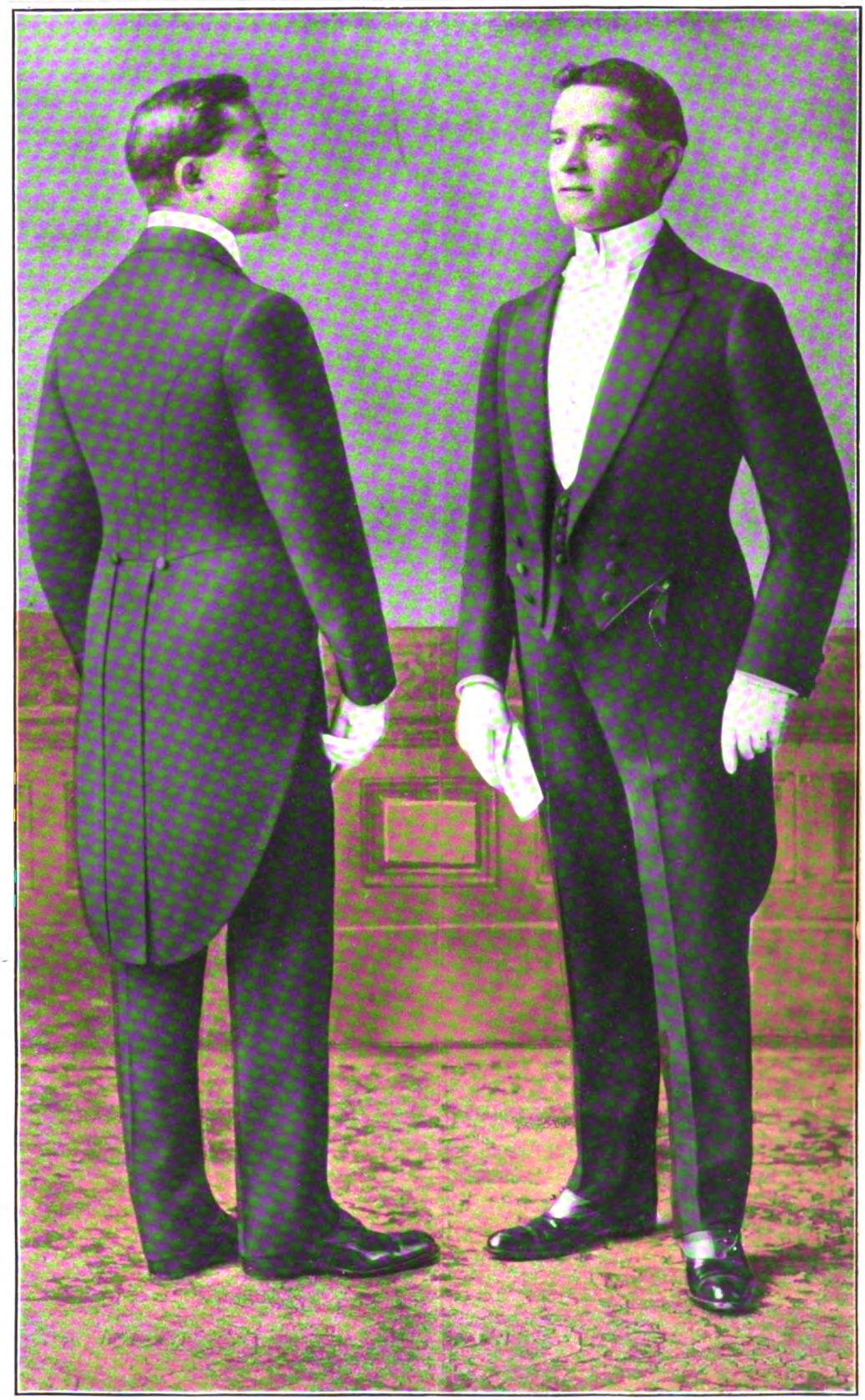

Mr. Maurice Hoffmann, in the Dress Coat which was awarded (for 1913) the White Rose Challenge Cup, value £50.

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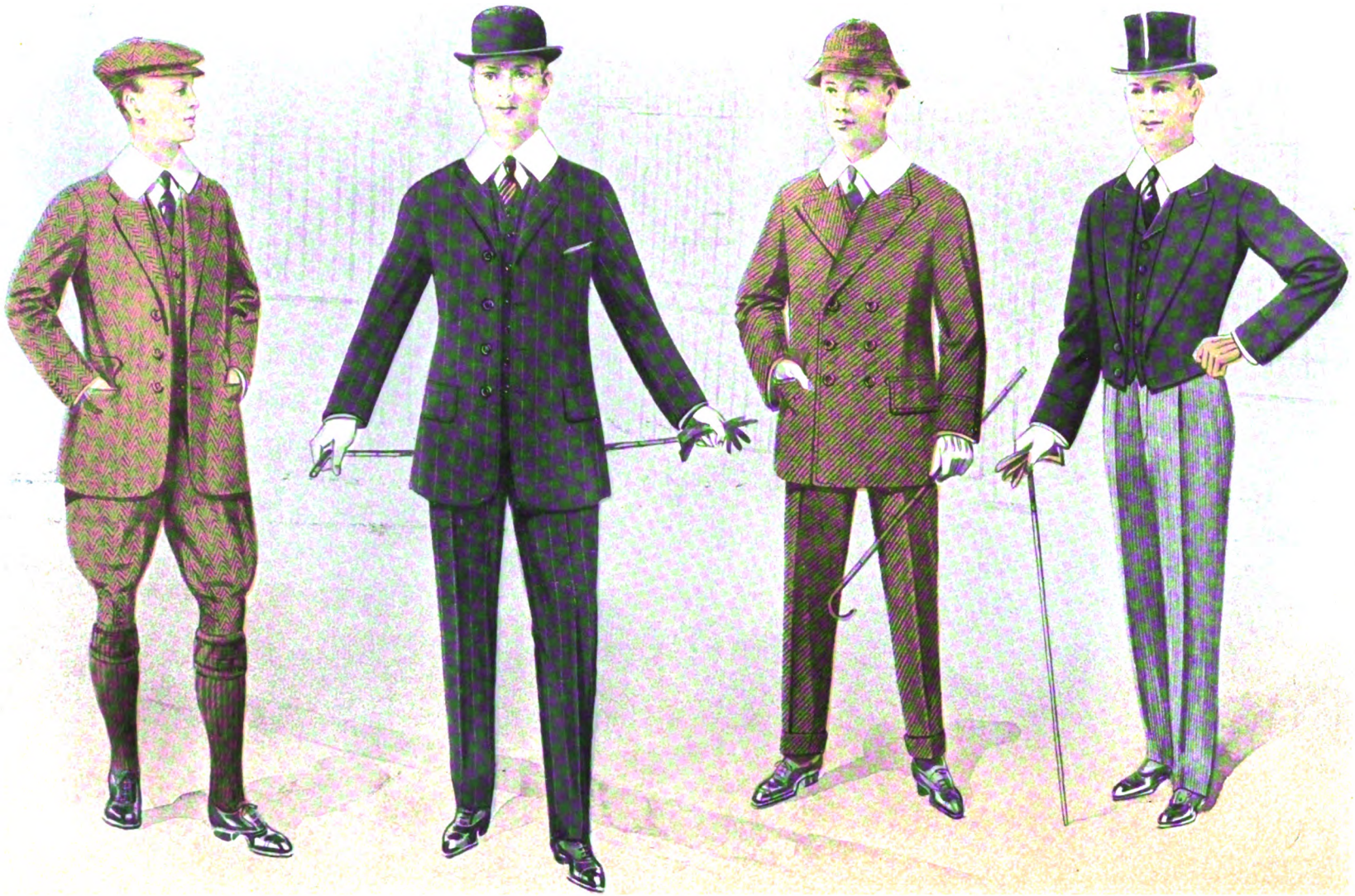

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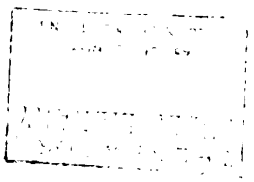

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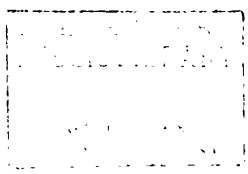

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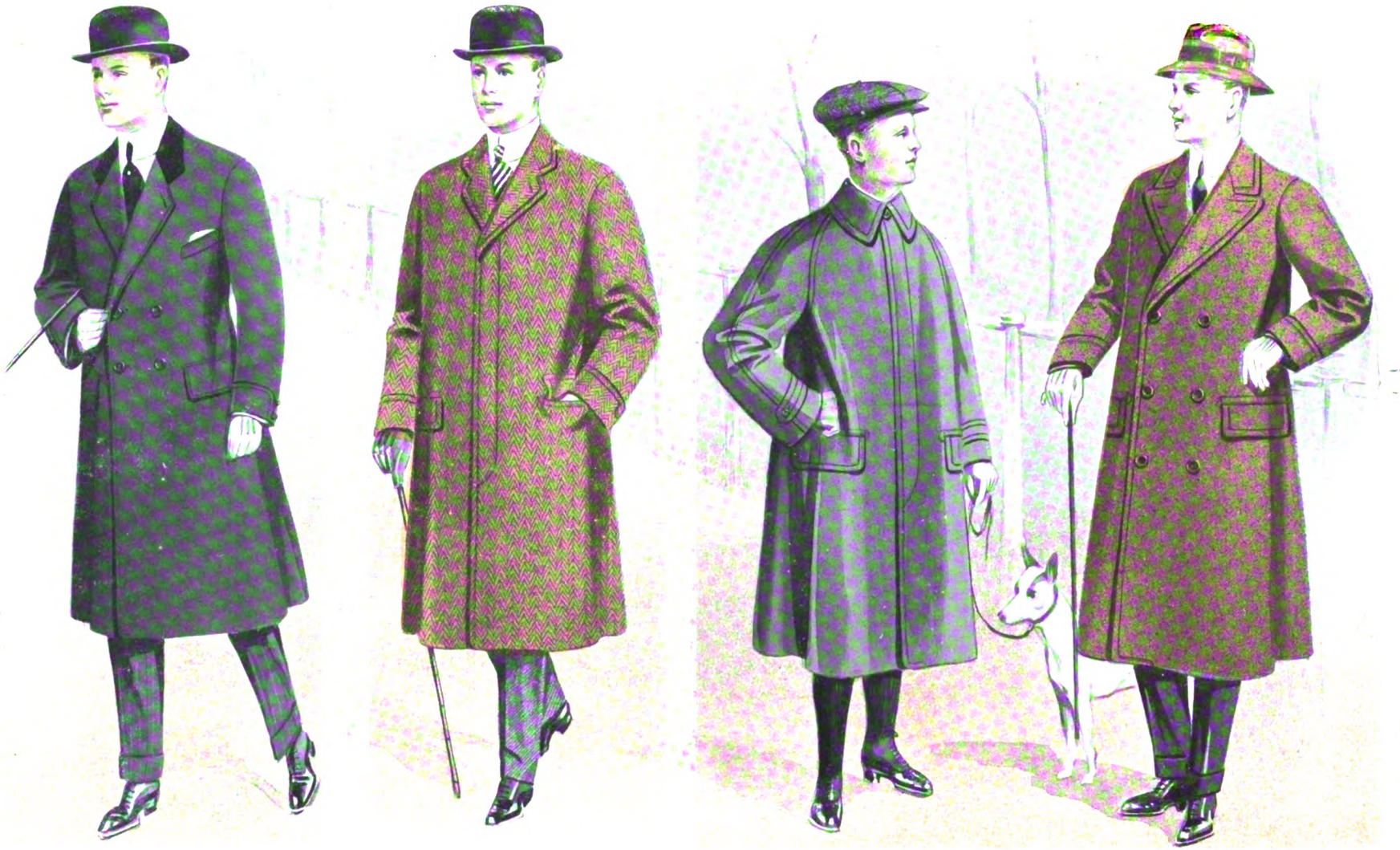

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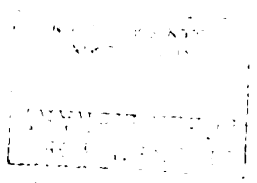

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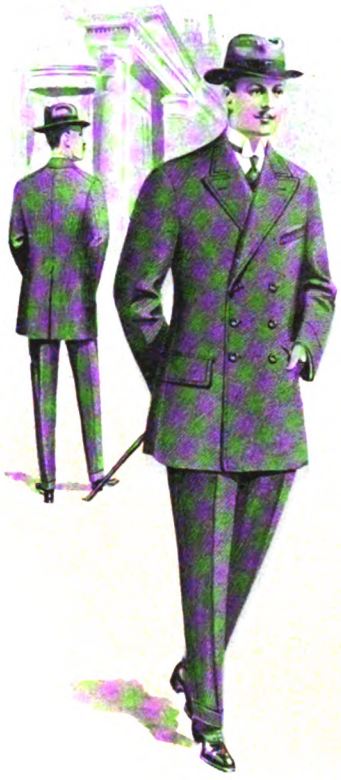

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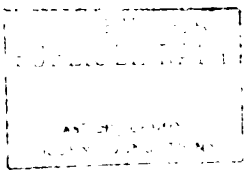

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VOL. XLVIX. No. 2. FEBRUARY 1914. Price 2s. 6d. (ANNUAL SUBSCRIPTION 16s. 0d. POST FREE)

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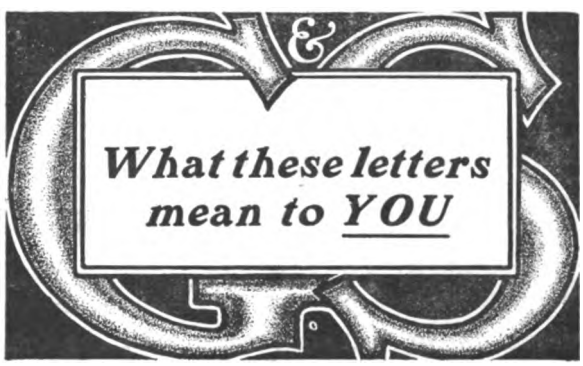

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The Gentleman's Tailor.
WITH WHICH IS INCORPORATED THE "MONTHLY"
Tailor & Cutter.

Vol. XLIX. No. 2. FEBRUARY, 1914. Price 2s. 6d.

SPRING AND SUMMER FASHIONS

With this number we are issuing our Spring and Summer bi-annual plate of fashions, which portrays all the latest novelties and present-day style of garments worn by gentlemen.

In arranging this plate we have aimed at making the range of styles a comprehensive one, and, therefore, we have featured garments for various purposes, comprising dress occasions, city wear and sporting purposes, all of which come within the scope of the daily routine of the average cutter.

Each style will be found correct in every detail, so that every confidence can be placed in the styles shown, for they have only been chosen after the most careful consideration, resulting from enquiries in the various centres of fashion.

Our aim is always to be authentic in our featuring of the fashionable current styles, and this is best done by producing plates like our latest production, which is printed on the best art paper infast colours, forming a splendid window plate, a point that should not be lost sight of by tailors who wish to keep abreast of the times, for never in the history of the tailoring trade have effective window displays been so necessary in order to acquire a share of the public patronage as at the present time.

By way of a little variation we shall describe each class of garment collectively, rather than describe each figure separately, for we think this method will appeal to our readers as being the better.

Taking the Lounges first we find that they will follow closely last year's styles. They will be made to define the figure smartly, and a good many will have a back-seam but no vent. The button-two or three styles of fronts will be the general favourites, and the bottom corners will be nicely rounded. In the case of the low-rolling front varieties the D.B. turn will be found to be generally approved of; while as regards pockets the outside breast pocket will still be fashionable.

For holiday suits the patch pocket Lounge with D.B. turn will be favoured; while this style made from checked tweed forms an ideal golfing suit, as shown by the seventh figure in the top row.

The sleeves in jackets that are intended for sporting purposes are generally finished with pivot arrangement so as to provide the utmost freedom for the uplifting of the arm when "driving."

The general style of vest for 1914 is the plain S.B. no collar cut with a medium opening, and having the bottom corners smartly cut away. The bottom of vests is not hollowed so much as last year.

Trousers will follow last year's style very closely, moderately wide at thighs and knees and tapering smartly to the feet. In tweed suits the permanent turn-ups will be greatly in evidence, but in the case of the better trousers the plain bottom will reign supreme.

A characteristic feature of gentlemen's taste in respect to their trousers at the present time is that of favouring creased fronts. There are some who look upon creased fronts as a sign of the ready-made, but without doubt it imparts a neat appearance and a sign of care, and that is why it is so much favoured.

Trousers for yachting, cricket and tennis, made from white flannel and cut very easy, are shown on this plate. For the more dressy occasions, such as for wear with Frock or Morning Coats, neat striped West of Englands are worn.

The popular D.B. Reefer is shown by the seventh figure in the bottom row. It is made to button two and has three outside pockets, with lapels of the neatest order.

The second figure in this row shows a D.B. Reefer made to button one. This is intended more for holiday wear, its easy-fitting character and patch pockets making it commendable for such purpose.

An ideal Yachting Reefer is represented by the second figure in the top row; this is made to button three, but to show four buttons. Here, again, we have the outside breast pocket. Many Yachting Reefers at the present time either have a plain seam back or are finished with a whole back.

Coming, next, to the Morning Coats, we have the two most popular styles well depicted on the third and fourth figures in the bottom row. The tweed Morning Coat Suit is truly for City business wear. It is made

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to button two and has the fronts nicely rounded. The D.B. turn gives it a City appearance, and the flaps on waist are quite in keeping with current taste.

The other figure may be termed the true West End Morning Coat. This is made to fit the waist very cleanly, and the smart style of fronts and squareness of shoulders and general soft finished appearance instantly stamp it as the acme of British tailored productions. It will be noticed that even in this style of body coat the outside breast pocket is favoured. The cuffs of the sleeves are finished with three holes and buttons, generally, and the edges are single-stitched by hand.

The S.B. white vest is to be seen everywhere, while the vest slip is even more popular than ever, being favoured by the King and many members of the aristocracy.

It may perhaps strike some of our readers that an error has been made by the artist with the finish of the bottoms of the trousers, for one appears to have a permanent turn-up. If the reader will look at the illustration closely it will be found that the light from the side shows up the upper part of the boot, which, being light, is the cause of this illusion.

The other style of Morning Coat shown on the sixth figure in the top row is truly of a sporting character. It is made to button close up and easy-fitting. The undersleeve should not be hollowed too much, in order that every freedom will be provided for the movements of the arms. The skirts are cut roomy, and have flap pockets on the slant. The edges are double stitched to give it a fairly bold appearance.

The vest may either be made S.B. without a collar, or have a step-collar; but in any case it buttons fairly close up. On this figure we get an excellent interpretation of the style of a pair of fashionable fly-fronted riding breeches. These are cut moderately wide at the thighs and made tight at knee and calf, and buttoning on centre of fronts. Three buttons show above the blocked leather Newmarket leggings.

The Frock Coat next claims our attention, and on the end figure of the bottom row is given a very fine illustration of this ever-popular garment. The lapels roll softly to the waist, yet three buttons are shown. The style of the lapels is of the neatest character, and the cuffs are finished with two holes and buttons. The waist is brought smartly to the figure, for it is truly a West End style.

Spring Raglans are conspicuous by the fine illustration given in the bottom row. This is of a loose-fitting character with three-piece sleeves and turn-back cuffs, while the style of fronts give a dressy appearance.

Turning our attention to the designs of sporting attire depicted, we find that the seventh figure in the top row presents a very smart style of Norfolk. This has a waist-seam, and the front straps are cut on and terminate at the waist. Four buttons are placed up the front, and large patch pockets with flaps on the hips. The front straps are left plain, while the edges are either stitched double or with a broad swelling. The neat cuff-straps are perhaps a new idea. The back may either be cut ordinary with seam and deep vent, or may have a yoked and pleated arrangement, which no doubt is generally popular. The ordinary loose knickers with band, and heather hose are shown on the sixth figure.

On the third figure we have an illustration of a boating outfit for a Cambridge man. This comprises white short knickers, and blazer with bound ribbon edges.

The tennis or cricket blazer is shown on the first figure, while on the fourth figure we get a concise idea of a fashionable cricket shirt with polo collar.

The remaining style is that of a Highland costume as worn by many gentlemen of Scottish birth. The jacket is a very short one, and is cut well rounded at the fronts and generally has pointed flaps.

The vest is S.B. and buttons fairly close up.

The kilt with its sporran and the thick hose and cap are characteristic features of this dress so popular among Scotsmen.

In conclusion we beg to remind the reader that we supply patterns cut in any of the styles shown, and that during the year we shall be making special offers as before, which our readers will do well to look out for and benefit by, for we are desirous of being of the utmost service to our patrons.

Special patterns cut to any measures 1s. 3d. each; model patterns, cut to any breast measure, 1s. each, or seven for price of five, post free.

Now is the time to prepare for the spring trade, and to be ready for the first rush, which will lead to the ladder of success.

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Numerous Illustrations of Latest Fashions

LATEST STYLES IN
Frock & Morning Coats.

The accompanying illustrations portray the latest styles in Frock and Morning Coats for the coming spring and summer wear.

In the opinion of some of those who should be in a position to know, there are indications of a decided revival in the Frock Coat in the near future, the loss in general favour being but temporary.

The D.B. Frock Coat buttoned three on our illustration is for spring wear, and is usually made from black worsted, vicuna, or lambswool. It is smartly cut, the figure being well defined at waist, with a fair amount of drapery over hips. The collar and lapel meet quite close, the step being perfectly horizontal. Silk facings are brought to end of buttonholes.

The second illustration of D.B. Frock Coat is for summer wear, and generally made from black or grey cashmere. It is cut on the small side and not intended to button. The lapel rolls to the waist with a soft finish, the holes being worked in the lapels as shown.

A white or light-coloured single-breasted fancy vest is shown, with medium opening.

Collar ends and lapel again meet, showing no daylight between; while silk facings form a finish to a very smart and stylish garment. An outside breast welt pocket is indicated on left side.

The Morning Coat is now the coat for smart, dressy gentlemen, and for morning dress, garden parties, weddings, etc., it is the correct thing.

Our illustrations represent two fashionable styles, viz., the button one and button two. The waist is cut on the short side, and the fronts run off cleanly and harmoniously to the termination of skirt; the button two style, however, being cut away more sharply, and with just the suspicion of an angle, entirely absent in the button one coat.

The collars are well shaped and by no means on the heavy side, following the present fashion. The edges are indicated bound with narrow ribbon braid about ¼in. wide, although sometimes silk braid is used for this purpose. In each case single-breasted vests, showing the top button above the coat, are portrayed.

As fashion forecasts for the forthcoming season our illustrations may be relied upon as correct, not only in general outline and style, but in detail also.

As a mere question of getting on in the world, character and steadiness will do more for a man than cleverness.

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FASHIONABLE S.B. MORNING COAT.

BY THE CUTTER'S PRACTICAL GUIDE SYSTEM.

In order to meet the desires expressed by old students and other C.P.G. enthusiasts, from quarters distant and varied, we have arranged to publish each month an article describing first a current style with as little introductory matter as possible; secondly, the cutting of the pattern, and, thirdly, give some good general hints, together with illustrative diagrams on making up.

One correspondent wrote us stating that, whilst he was deeply indebted to the many foremen who contributed to our journal, the articles and diagrams often lack detail matter which the younger man looks for in order to enable him to work out the pattern, and put advanced ideas to the test; therefore we feel that the new series will prove specially helpful, seeing we purpose taking an up-to-date garment each month, and describe in as concise form as possible the most vital points affecting a successful finish.

In the first we take a Morning Coat, this being the coat, par excellence, to-day, and essentially a spring promenade style.

It has just occurred to us that the series should prove of special service to the many cutters who are endeavouring to improve their knowledge by the aid of our postal tuition, and we have pleasure in stating that we will gladly criticise their copies if drafted to full size, and, if necessary, chalk alterations free of charge.

Garment: S.B. Morning Coat made from grey cheviot; out breast pocket and in breast ditto, right; in ticket left; two pleat pockets; cuff formed 4 inches deep, with three holes and buttons; lined silk serge; edges ¼in. swelled.

Measures: Chest taken over the waistcoat easily; waist, also over the vest but moderately close; seat, over trousers, also taken closely; depth of scye, taken from nape of neck to scye level, which is marked by a pin or chalk. To find such level place the tape across shoulders saddle-wise, and draw ends close up under armpits, horizontally across the back; continue from nape of neck at collar seam to natural waist level, or to the smallest part of back waist; then denote a measure 1 inch to 1½in. below that for the fashion waist length or length to tack. Now continue from nape to full length. As a guide, make this twice natural waist plus 4 inches, or judge the length to a little below the bend of knees. Next take the width across back from pitch to pitch, and halve the result. Place tape end on centre-seam; raise arm and bend it gently forward level with breast, and take the measures from centre back to elbow and cuff.

For the front shoulder place the end of tape at the nape again and direct it over the shoulder to the front of scye level. Place the first finger of right hand under scye to obtain this, or use a straight edge; then measure to top of same just below the sleeve pitch. Take this and following one closely, especially if coat in wear is padded to any extent. Bring end of tape from nape to the mark at scye level, and direct tape over the shoulder to the same point at front of scye, as described above for the over-shoulder.

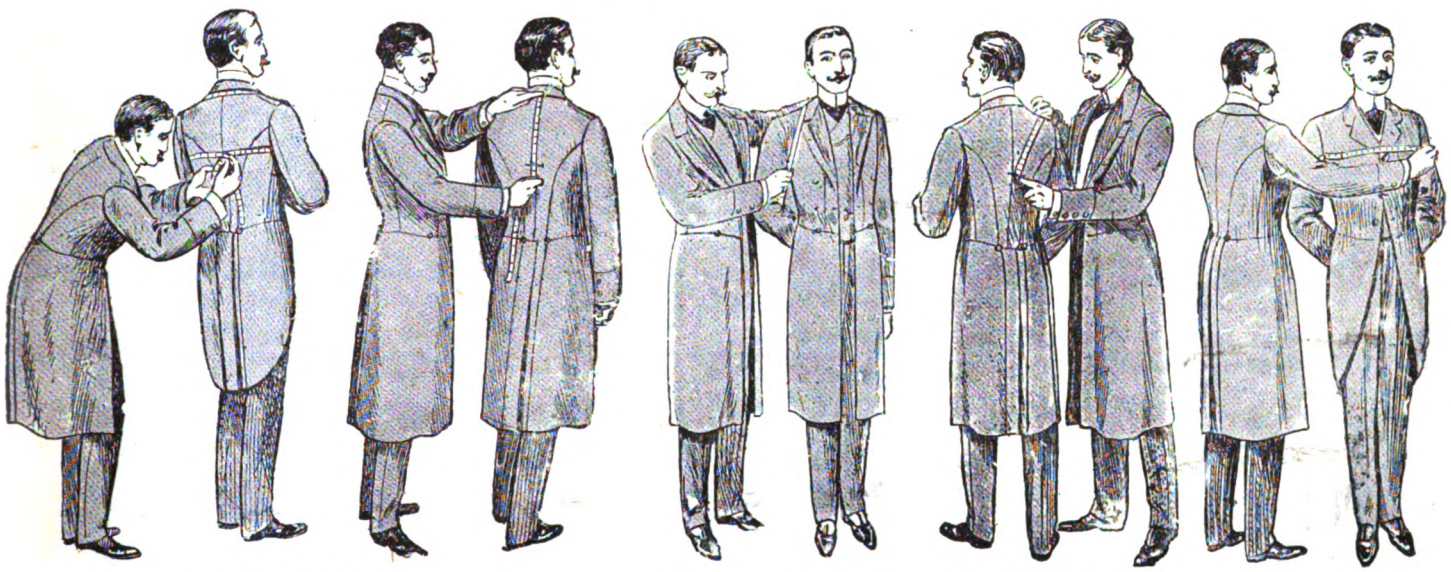
The last measure is across-chest, and this is taken from scye to scye about 2 inches above the scye level. Halve this result.

The measures may stand as follows: 36, 32, 37, 9, 17, 18½, 38, 6¾, 20, 32, 12½, 17, 8.

These are measurements of what is termed a normal or ideal figure, and as there are very few figures which agree exactly to the standard, it is well to know in what direction variations should be looked for; further, it is not always good policy to place entire faith in the fact that the dimensions have been taken with every care and exercise of good judgment. We often have to measure over cloths of varying thickness, over ill-fitting garments which may entirely lack padding or be overburdened with it, and at times deal with very fidgetty customers who harass the operator in such a way that calls for speed rather than accuracy, and, as a result, our measures are not a true guide to the client's outline and needs as regards ease in scye and shoulder, hence we favour a brief analysis of our set of figures, always comparing the client with a mental estimate of the ideal figure of 5ft. 8in. height.

In tall figures the lengths will be relatively greater, and these include the depth of scye and front shoulder measures, in addition to others which we need not name, as they appear obvious to the most casual observer.

The stooping figure needs a long back and short front, consequently the depth of scye should be relatively deeper and the front shoulder shorter. This type will also be



DEPTH OF SCYE. FRONT SHOULDER. OVER SHOULDER. ACROSS CHEST.

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wider across the back and narrow or flat at chest.

As will be gathered, the erect or opposite type needs just the reverse alteration if our coat is to be successful at the first fitting; but supposing a stooping figure has been measured, that apart from the one deformity he is otherwise normal, and we find the depth of scye 9 and the front shoulder 12½, would it not appear reasonable, seeing that our client can be truthfully classed as of stooping type, to add ½in. to the depth of scye and deduct a similar quantity from the front shoulder?

We think our readers will agree that some unforeseen circumstance has prevented the taking of accurate measures, and it is in such instances we must bring tact and judgment into play, for they are often more powerful agents than the inch-tape.

Having assured ourselves as to the accuracy of our measures as far as good reason will permit, we pass on to cutting the paper pattern of the coat.

THE SYSTEM.

Draw back construction line, O 38, to the desired length, and mark off the following:

O to 3 one-third of scye depth.

O to 5 one-ninth of scale below 3 (2 inches).

O to 9 the depth of scye.

O to 7 the waist length; to 18½, 1½in. below 17.

Square lines across from each station.

Mark in 1 inch at 17 and 18½.

Draw the back-seam and add the pleat as shown.

From O to 2¾ one-sixth of scale (3 inches) less ¼in.

Our reason for fixing this portion thus is on account of it being the nearest approach to one-third of the neck; but as to whether it is made to vary from 2½ to 3½ is not important from the standpoint of fit.

Raise ¾in. and shape the back neck.

Apply the back width on line 5, adding ½in. for the two seams.

Square a line up from breast line to meet this point, and add ¾in. of spring on the shoulder end.

Shape back shoulder, hollowing it slightly at a point near the top.

Make from 1 to 3 one-ninth of scale (2 inches) and square a guide line up from 3.

Rule from top of sideseam to 17 and shape the sideseam of back ¾in. hollow over this line.

Square down from 3 to L and add 1 inch for pleat, drawing this line through parallel to the centre edge of back skirt, thus completing the back section, which may be cut out and pinned on another part of the paper, so that it will not interfere or overlap the skirt proper. Personally, we prefer drafting the whole garment straight away, and to leave the adding of the back skirt when planning the pattern on the cloth.

From ½ to 21 measure half chest plus 2½ inches, from which point go back 8 inches, the across-chest to K.

Raise 1½in., as shown.

Sweep C from K by the front shoulder measure less the back neck; then make from 21 to C 1 inch longer than from K to C. The easiest means of doing this quickly and accurately is to place the chalk on 2¾ of tape end held by right hand, then place point 12½ (the front shoulder measure) at K, and sweep as shown. The second sweep is made in the same manner, but instead of placing 12½ on 21½, let this extend 1 inch, or to point 13½ on the tape; consequently C is 1 inch farther from 21 than from K. The actual measures in this size are, K to C 9¾ inches, and 21½ to C 10¾ inches.

Sweep B from K by the over-shoulder measure less the distance from A to ½ of back. Hence it will be seen that should A to ½ measure 9 inches, from K to B must be made 8 inches to make up 17 inches over-shoulder.

The subtraction sum, however, is unnecessary, as we prefer the same mode as already described for sweeping to find point C. Measure from A to ½, and place the chalk on such measure and hold by the right hand; place 17 (the measurement) on K, and sweep B.

From C to a point on the sweep B measure ¼in. less than from ¾ to ⅜ of back.

Rule from B to 1½, and then shape the scye as shown; hollow forearm ½in. beyond guide line; curve to within ¾in. of K; shape the remainder, keeping it close up at about J and ½in. from the back width at top of sideseam.

Make C to D as back neck, 2¾ inches.

Curve the true centre line from D through 21.

D to E one-sixth, or 3 inches for a button-three coat.

Place a square down with the 2-inch section on C, and the arm resting on E, to obtain the correct run of drawing-seam and gorge. Fill up 1¼in. at G.

Make E to F about 2 inches.

We must now leave our front section and locate .

THE SIDEBODY SEAMS.

The suppression below the blades must be adjusted as near as one can estimate by judgment the hollowness of the figure at back waist, and the prominence of the blades.

No hard-and-fast rule can be laid down, and so far no reliable method of ascertaining these depressions and prominences by measurement exists, but we might reasonably sum figures up as follows: Prominent, flat or moderate blades, when we can vary the quantity to be taken out from the simple and fairly reliable plan of fixing 1½in. as a basis. It is a well-known saying among cutters, that "suppression at one part causes fulness at another," and as this seam is so placed to enable the cutter to fit the blades, one might well ignore the circumference measure of waist and pay most attention to the blade receptacle.

The average figure needs ¾in. of overlap at blades, when M is placed upon L, and the top of sidebody is resting upon the sleeve pitch or top of back sideseam; erect figures with flat blades ½in., stooping figures with prominent blades 1¼in., and these quantities are brought about by varying the distance from 3 to 4½, ¾in. either way, and so we make 3 to 4½ 1½in. for normal figures, ¾in. for flat blades, and 2¼ inches for prominent figures.

Sweep L to M by the top of sideseam and continue the fashion waist line across from M to P, squared by O.

H to J one-fourth of scale, 4½ inches; and from 4½ to 8½ one-fourth less ½in.

Complete the sidebody, hollowing it nicely at 8½, whilst keeping it straight at the top to J. Raise the side ¾in., as shown.

Take out 1 inch from 8½ to 9½ for average figures.

Measure up the waist, adding from 1 to 3 and 4½ to 8½ to point 9½, and complete the waist size plus 2 inches at N.

Continue the centre line from D, 21 to N and P.

Locate the desired position of top button, and at 1½in. out from this point, ruling the break line through R, which is 1 inch from G.

Draw the front edge of body to a point ¼in. outside P, and mark the waist-seam 1 inch below fashion waist. Connect it to the sidebody line with the smallest curve just in front of point 9½.

The breast pocket is now in vogue, and generally it slopes rather more than in the past. Go down 3 inches at 21 and draw across to the sleeve pitch at ¾in. above scye level.

Place pocket end 1½in. from scye, and make the pocket one-sixth of scale plus 2 inches in length, that is 5 inches for 36, or 6 inches for 48, and so on.

Mark the two lower buttons at equal distances from the waist-seam. The top one only is intended to be buttoned.

THE SKIRT.

Square down 9 inches (for all sizes) from M to 9 by line M P, and go out 1 inch for this size.

From 9 to 1 is varied at the rate of ¼in. for every inch of disproportion of seat. A

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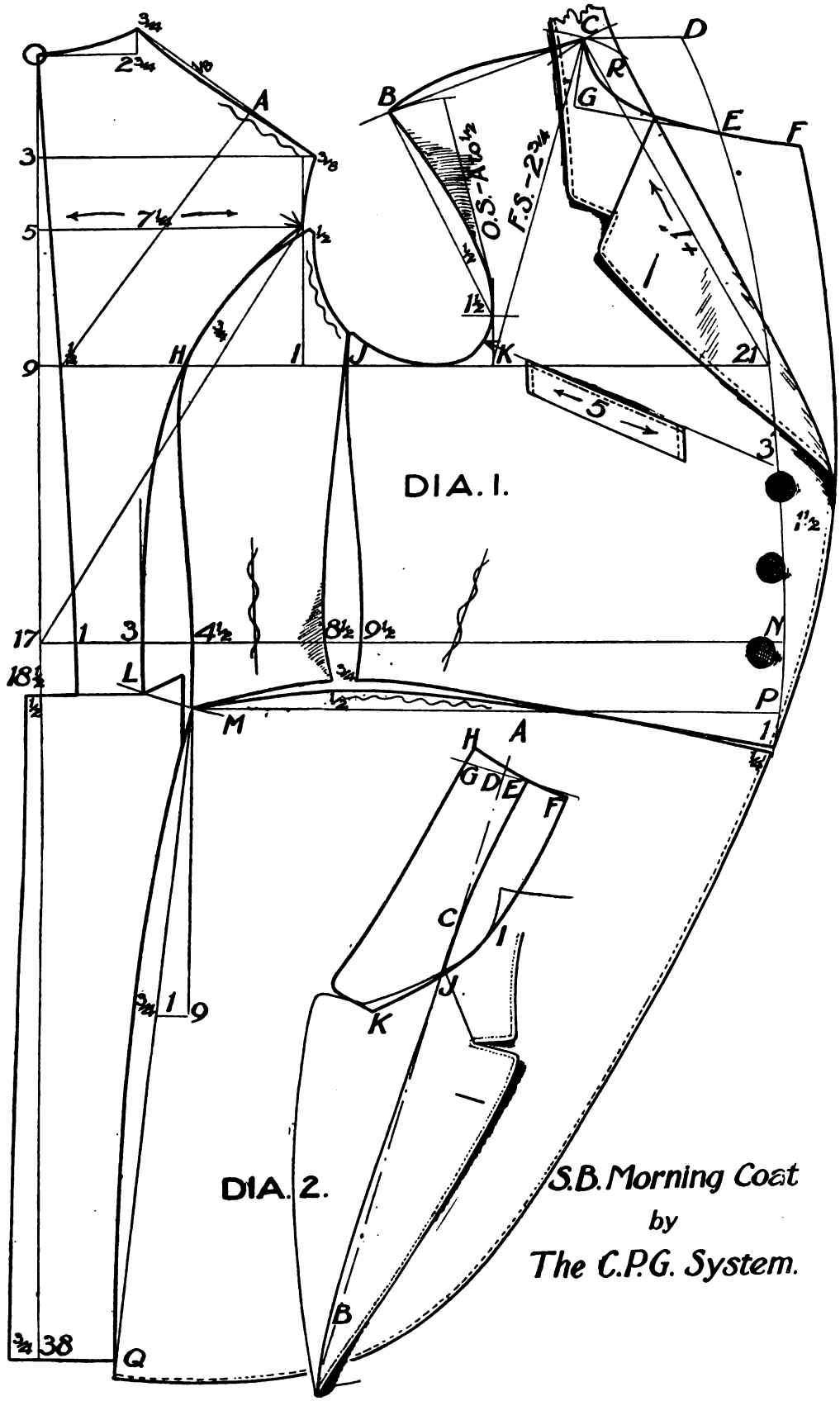

S.B. MORNING COAT, BY THE C.P.G. SYSTEM.

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figure 1 inch larger in seat than breast is considered proportionate, thus for a man 36 chest, 40 seat, 9 to 1 would be made 1⅛in.

There are, however, instances where very large-seated figures need but little extra spring, such as, for instance, one which has very muscular thighs and hips, or which is "wide", as against the "round" type, when the receptacle is needed in the centre of the skirt rather than at the back, and so provision should be made by increased length of waist-seam and more fulness, rather than by increasing the spring; therefore the guide given for varying 9 to 1 must be used with care; it will prove correct in the majority of cases, but, like most rules in systematic work, is not infallible.

Draw from M through 1 to Q, and add ½in. or ¾in. of round, as shown.

Q is placed ½in. below the bottom of back.

The run of the front edge must always remain a feature of style. The diagram portrays the present type of coat for promenade wear.

THE COLLAR SYSTEM.

On Diagram 2 we show the cutting of the collar and an alternate method of finishing the rever, which is favoured about town, and especially for coats that are ordered ribbon-bound or flat-braided.

Rule the break line through from A to B.

Mark the back of collar at 3¼ inches or ½in. more than back neck from neckpoint to D.

Square the line as shown by F G.

D to E the difference between the stand and fall.

Line E C represents the top or crease edge of collar.

E to F the stand, 1¼in.

E to G the fall, 2 inches.

G to H the difference.

Shape the centre of back, also the sewing edge, keeping to the gorge from I to J, and then overlapping the end ¼in. at K.

Shape outer edge to taste with the desired size of step or space to show in the case of this pointed style.

Complete as shown.

In our next article we shall deal with a fashionable Lounge, and will dwell upon cutting sleeves.

A FEW WORDS ABOUT MANIPULATION

Whether the shape required in our garment be much or little, there is always a certain amount of manipulation, that is to say, a shaping of the body pieces, the putting on of fulness here and there, and the distribution of it by means of pressing.

Some figures will need much more in this direction than others, so that, in these directions, we are merely dealing with the normal or average figure.

The main points at which we shall apply the iron in the way of straining out will be the waist line of sidebody and forepart, and the front shoulder and neck. The amount of straining in either case is very slight, and is confined to the extreme edge of the cloth at the points mentioned. The object of this operation is, in the first instance, to give length to the outer edge, and this will assist in a further operation, which it is usual to carry out. This second form of manipulation is a shrinking operation, and the effect as a combined operation is seen at Diagram 2, where we have the sidebody after it has been strained at waist (Diagram 1), folded over, and the loose cloth shrunk away, thus giving shape along its centre, which helps its clean set on the figure.

At the lower end of sidebody-seam on the forepart a similar operation is gone through, and this, in most cases, obviates the taking out of a cut or vee at waist.

At the shoulder the most of the straining is done along the front shoulder, because that is where the most length is required, by reason of the front shoulder bone, which, in most figures, is fairly prominent. Just a slight sensation of working out is done at the neckpoint, but no pressure ought to be applied along the line of shoulder-seam. The treatment of that can be left until the shoulder-seam is sewn, when, in the opening process, you may gently strain up the back and forepart together.

THE SHOULDER AS A WHOLE.

The shoulder is somewhat different to the lower portion of the garment in that it has to fit into a double hollow which the figure at point possesses. Here it is not actual shortness through the centre so much as length on the outer portions of the shoulder that is wanted. The neckpoint must have length in order that the collar may set cleanly and freely around the uprise of neck and shirt collar. The shoulder just below the fall edge of collar at neckpoint must assume a concave shape, and the front of scye just below the shoulder-point must have length for the shoulder-bone to fit into. When these details are correctly translated into "form" we have a hollow formation in the shoulder running from A (Diagram 7), where the concave line spoken of previously is situated almost parallel with the fall edge of collar, and a second hollowness running from A to the forearm pitch.

In order to obtain this result the inside canvas or interlining must be given similar shape; this cannot be so well done by stretching, so we adopt another form of manipulation, viz., cuts and wedges. At

DIAGRAM 5

We see the forepart canvas with the extra canvas or haircloth or other shoulder stiffener fastened into position.

The main cut or vee is that placed in the centre of shoulder canvas. This is carried down some 5 or 6 inches in both the body and shoulder canvas. The two cuts are not put one on the other. Space should be allowed at top so that one can be opened out upon the other, and each in turn act as a wedge for the other. When these have been carefully fastened together a separate piece of canvas, cut on the bias, as shown at B, should be fastened over the two vees, as shown at C, Diagram 5. This gives firmness to the shoulder at A, Diagram 7, and assists greatly to preserve the shape given the outside cloth and interlining.

THE TREATMENT OF FULNESS.

At various parts of these body garments shape has to be given by means of fulness. Sometimes this results from one body-piece being cut larger than the other, and sometimes we have rounds provided which have to be controlled or drawn in, and then the resulting fulness has to be pressed away to another position.

The main points where fulness is caused by the former arrangement are the waist and the sleeveheads. The second class of fulness is situated along the line of pleat, the upper part of sidebody and the front edge.

Diagram 3 illustrates the sewing of the waist seam where there is considerable fulness to be worked on during the act of sewing. This extra length is not required along the seam itself, but has to be worked some distance down on the skirt with the iron before the seam is pressed open.

Diagram 4 will give you some idea as to the position to which it is worked. On that diagram we have also illustrated the method by which the round left on the skirt is drawn in to provide proper seat room. The extra length caused by this drawing in is pressed forward to meet that pressed down from the waist, and as a result we have considerable shape in the centre of skirt which causes it to fall cleanly over the seat, hips, and upper part of the legs.

The round cut on the upper part of sidebody to which the hollow part of back is sewn must be controlled when the sewing is done, and pressed forward on to the centre of sidebody, as we illustrate by the shaded portion at Diagrams 4 and 6.

When the body-seams have been sewn and the pleat made up, we get the full effect of the combined operations of manipulation in the shape imparted to skirt, body and shoulder, as shown at Diagram 6.

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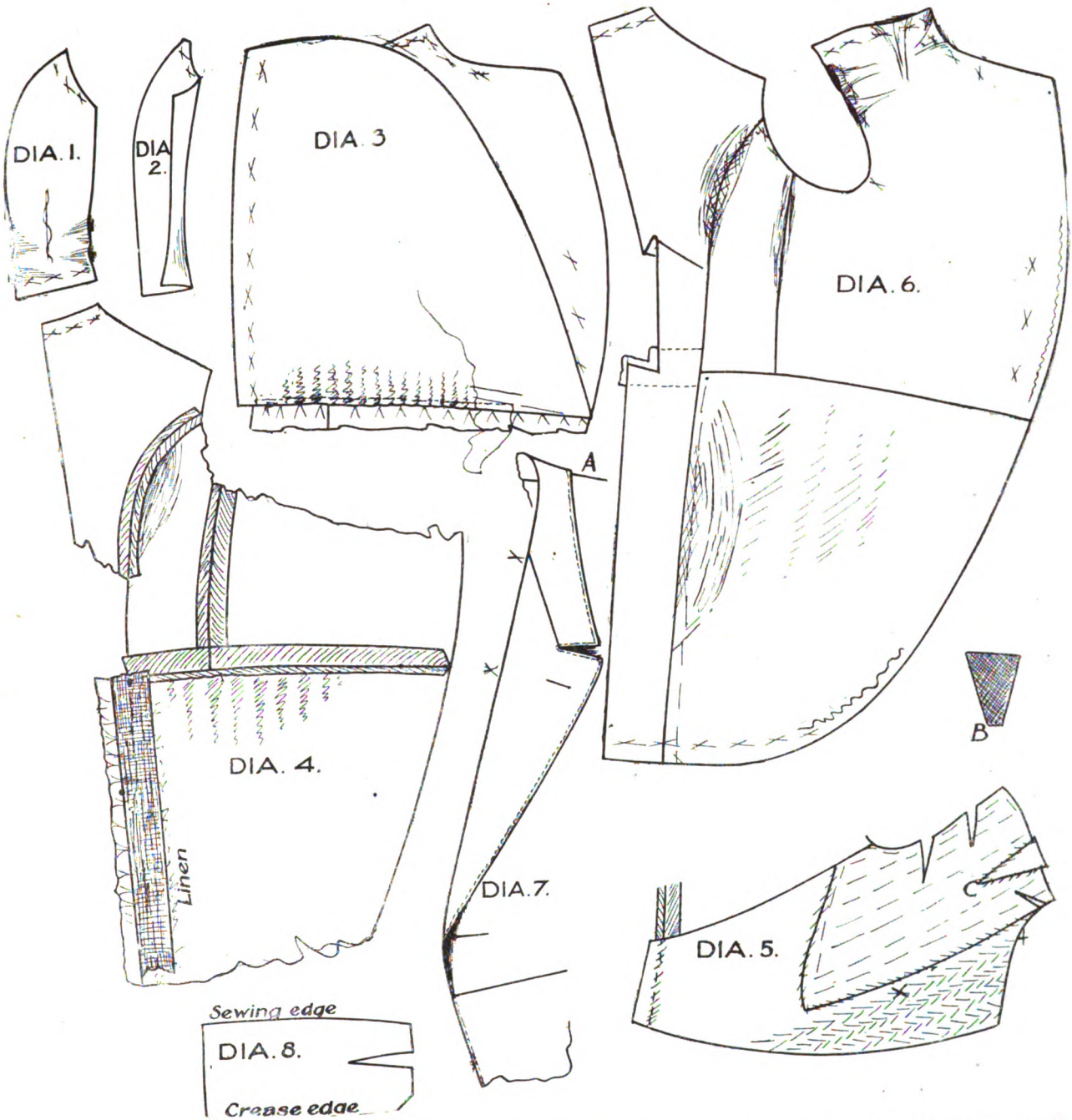

The edge treatment may now be described.

In order to get the fronts to cling to the figure we must ensure more length along the centre of forepart and skirt than on the outer edge. With this object in view we have to control the round of front edge by means of drawing in with staytape or some other agent, and as at pleat, press the resulting fulness back some 5 or 6 inches from the extreme edge.

Another part which needs controlling is the break line, that is to say, that part of the lapel marked with a cross-mark on Diagrams 5 and 7. This is usually done with a separate piece of silesia or linen, which is known as a "bridle." Between those cross-marks the break must be kept close or short, so that it lies close to the figure when the coat is on the figure.

The points where the edge of coat needs controlling are defined by means of the wavy line on Diagram 6. That portion of the skirt just below the waist ought not to be held too short, or it will catch the legs and throw the skirts outward above the waist. Some controlling force is necessary, whether the style of front is that shown at Diagram 6 or 7.

The padding of the lapel and collar in both styles is of considerable importance, and in this operation firmness and shape are the two essentials.

Next in importance is the proper fit of facing and a certain degree of ease of facing and outside collar around the lapel and collar ends.

The pleat pocket shown at Diagram 8 must be given shape before it is put in the skirt. The vee at top and the round on the sewing edge will do this. Nine inches of pocket-mouth ought to be given, and 6 inches for pocket below bottom tack.

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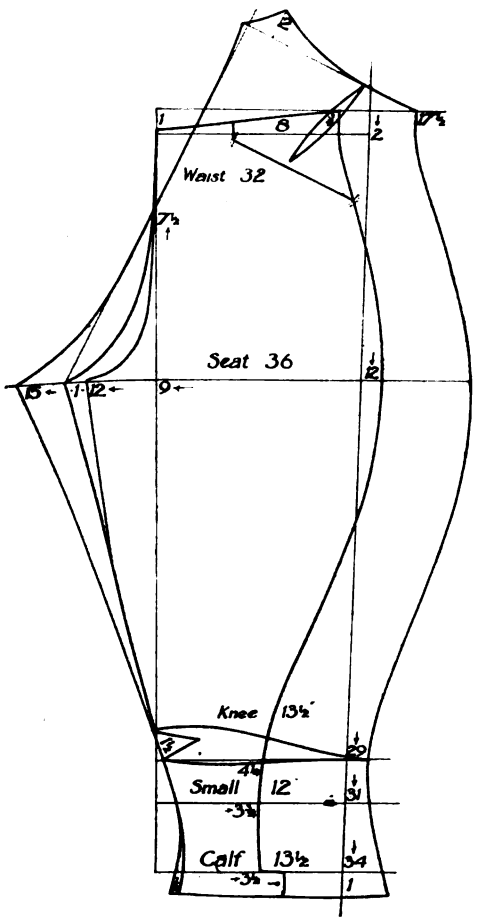
Hunting Dress Coats.

BY WEST END COAT CUTTER.

On the opposite page we are giving a diagram of a D.B. Hunting Dress Coat, such as is frequently used by those who don the "Pink."

The diagrams are really reduced models, which can be reproduced to any size by the aid of a graduated tape agreeing with the half chest measure.

We are giving herewith the diagram of a

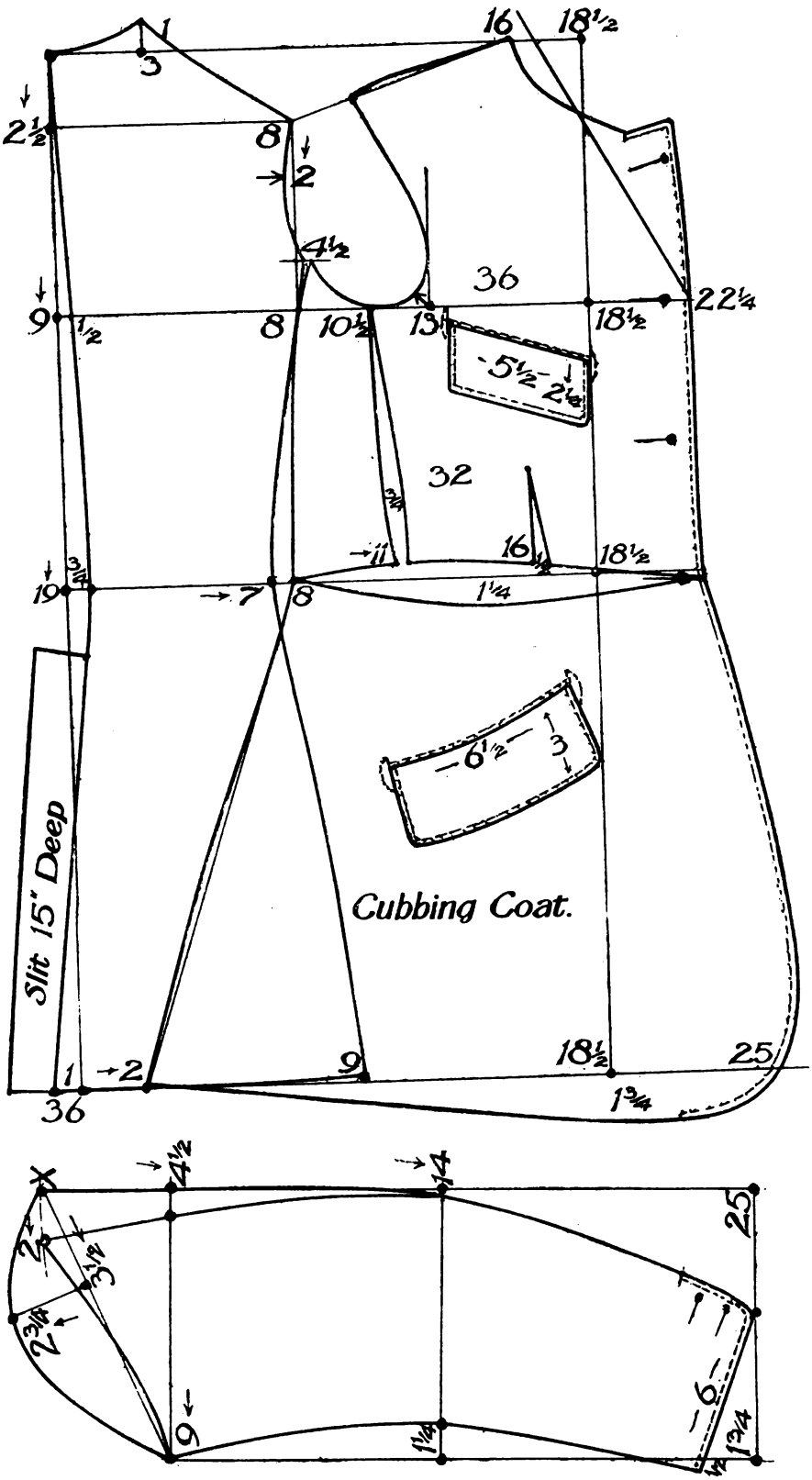


Cubbing Coat, which is also drawn to the 36 breast, and can be used in the same way.

Both of these reduced models have been drawn for us by Mr. T. Chellew, of West End fame, and in order to add completeness to these he had added the diagram of a pair of Riding Breeches, 36 seat, drafted in harmony with the style used in many West End firms.

He calls our attention to the variation in style in the lower part of the leg, where they fit somewhat closer than do those of many other firms, but he points out this is purely a matter of style, which the cutter can easily adapt for himself.

Those who wish to know more about Mr. Chellew's methods should procure his larger book, "West End, City and Provincial Tailoring," price 25s., which is one of the most complete works published, or "The Pocket Edition of West End, City and Provincial Tailoring," the price of which is 5s.



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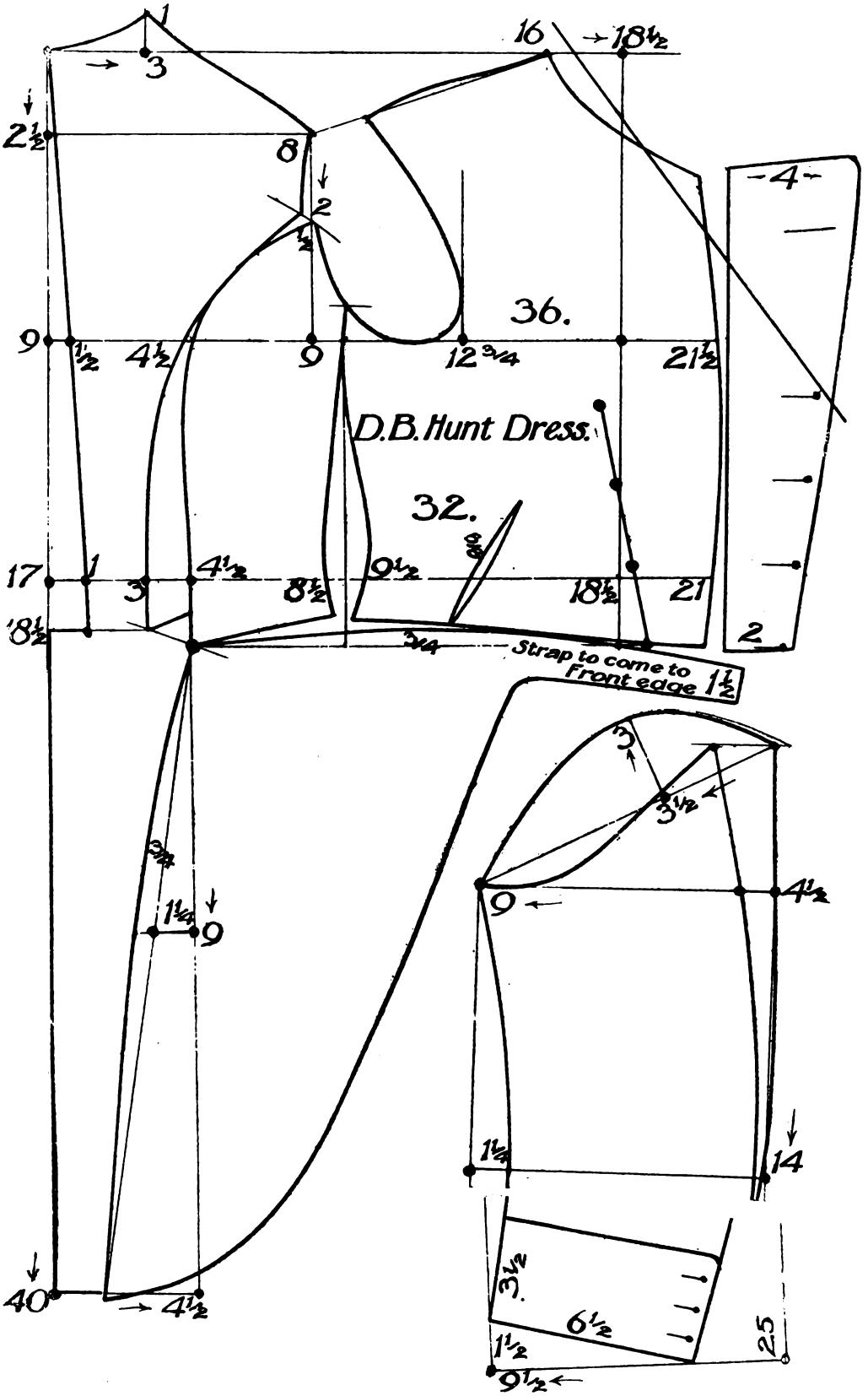

D.B. HUNT DRESS COAT, BY WEST END COAT CUTTER.

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The Newmarket Coat.

BY "MARCUS CICERO."

Given a well-proportioned figure the Newmarket, when conscientiously cut, well manipulated in its vital parts, and generally throughout practical, tailored, is the dressiest overgarment man yet adorned.

It is not considered a very popular style on the whole. The reason for this is that it claims its own both in form and age, and cannot be made to suit everyone.

What could appeal more to the artistic and cultivated mind, than on a frosty winter's morn to meet a tall and well-built gentleman wearing this style of overcoat—of course, including its accompaniments, the "silk" and "spats"—cut and made by men who know their job thoroughly, and who concentrate their combined efforts to achieve great results? There could not be a more impressive and graceful overgarment.

The one I have produced on the accompanying page is minus the separate lapel. It was done for a change, and met with quite satisfactory results.

It is common knowledge that, close to the body-fitting garments it requires careful and well manipulating in the hollows and prominences. See to it that this is thoroughly carried out, then excellent results will be achieved with this draft.

THE DRAFT. DIA. 1.

The measures: Depth of scye 9, natural waist 17, full length 42½ (a good guide for this is 2½ inches below the knees), front shoulder 12½, over-shoulder 17, front scye 11½, across back 6¾.

Changes: These measures being taken over the under-coat, require the following addition, then the ordinary routine, as in the Lounge, can be followed: Depth of scye ½in., front scye ½in., front shoulder 1 inch, over-shoulder 1 inch.

Square construction lines 1 to 6 and 1 to 5.

Mark down the following quantities:

1 to 2, depth of scye, 9½ inches.

Natural waist, 1 to 3, 17½ inches.

Full length, 1 to 5, 42½ inches.

Square out from 2 to 21, 3 to 37, and 5 to 50.

Drop down from 3 to 4, the fashion length, or to taste or requirements.

Mark 30 on a level with 4.

Hollow back waist at 27, 1 inch, and at 26, ¾in.; draw back centre.

Mark out from 1 to 6, the scye depth, as from 1 to 2, 9½ inches.

From 2, mark 9 at half over-shoulder, and square through 9 by 1 to 5 at 10.

Mark 7 from 1 for back neck, one-sixth breast, over vest. Go up ¾ to 8.

13 is 2 inches lower than 10 for back pitch and top sideseam level

Make 12 the across back measure plus ¾in. (¼in. for overcoat).

11 is ½in. more outward than point 12.

Construct back shoulder from 8 to 11, seeing that a little hollow is given to the run at about 1½in. from 8.

From 26 measure forward on breast line to 16, the front scye, plus 1 inch (13), to 20, half breast plus 3½ inches.

The width of back at waist from 27 to 28 is 2¼ inches. Square down to 30.

Draw construction line from 12 to 30.

Draw sideseam through 14, which is about 1½in. from construction line, 12, 30, squared.

28 to 29 for blade suppression, in this case is 1¼in., but this must be regulated to the prominence; open at 12, ½in.

To find 31, sweep from 30 by 12; or a better way is to run back down sidebody as if to be sewn, and allow ½in. for stretching.

Point 18 is found by halving 16 to 20, then moving 18 nearer to 16, according to drawing in or cuts; in this case I have fixed the quantity at 1¼in., which is not excessive, considering the cut through lapel, the style of fitting of the coat demands this.

Square up from 18 to 23.

23 is found by sweeping front shoulder less back neck from 16 (10½).

Join 23 to 9 of back.

22 is equivalent to 8 to 11 of back from 23. I make it a rule in all my drafts to do this. At one time I invariably made the front shoulder ⅜in. shorter than back to allow for fulness, but I find when the seams are being closed up that the back gains ¼in. in the way it lays. Join 22 to 16.

Go up to 3 one-third the distance, and out 1 inch for scye.

Construct armhole according to diagram.

15 from 26 is one-fourth breast for underarm-seam.

Make 29 to 32 ¼in. less than the width on breast line from 14 to 15.

For front waist square down from 20 to 34. On waist line advance ½ to 35 for centre line.

For waist-seam of forepart make 51 and 52 1 inch above squared line from 31, and 1 inch below at front, 36.

Take ¼in. out at 39. The position of this cut on waist line should be directly underneath, 16 always.

For the breast cut take out about ⅝in. at waist-seam.

From 35 to 37 and 36 to 38 will take 2¾ and 2⅜, respectively.

The Waist: Take the distance, 27 to 28 and 29 to 32; then from 35 minus breast cut and fish at 39, make the distance to 33 half waist plus 3½.

Spring out from 32 to 51 and 33 to 52 ¼in. in each case.

The next procedure is to get run of crease. To attain this make 24 1 inch from 23 and square out. 25 is 1½in.

The dimensions respecting the gorge can be ascertained from the diagram.

Make 21 4 inches out from 20.

THE SKIRT.

Square down from 31.

42 is always 9 inches from this point.

Square out both ways.

Advance from 42 to 44 one-fourth breast.

43 from 44 in this case is made one-fourth seat plus 1¾in. From 40 to 41 is ¾in.

Draw through from 38 to 48.

The run of skirt waist from 31 raises a little above this line and gracefully run to the front.

49 is attained by sweeping from 50 by pivot 31. Join 49 to 48.

At 45, which is anent the hip, add a round of 1¼in.

For a fuller skirt come out more at 43 and 41. Hollow waist-seam a trifle more, with a further addition at 46.

The pocket is found by squaring down 12½ inches from 17. 17 is 1 inch from 16.

19 is 2½ inches from 21.

THE SLEEVE.

It is not my intention to go over the groundwork of the system. I am placing this down as a block sleeve. If anyone is not quite in touch with the method I refer them to past numbers of this journal.

Square construction lines, 1, 4, 5.

From 1 to 2 is depth of forearm pitch or balance of sleeve, 4 inches.

5 from 2 is topsleeve width plus 1 inch, 11 inches. 6 is midway 5 to 2.

7 is midway 6 to 2.

8 is 3½ squared up from 6.

9 is 2½ squared up from 7.

Complete run of top as shown.

Sweep length less net back measure from 5 to 3.

4 is 1½in. down. Square out.

Make width of cuff 7½ inches, to fall on line from 4.

Hollow elbow 1 inch at 12, which is midway 2 to 3.

Make the width here 1½in. wider than cuff, 9 inches.

Run the hindarm gracefully as shown.

10 is 1½in. in from 5.

11 is 2½ inches from 2.

Hollow sleeve according to diagram.

DIAGRAM 3

Represent sthe finished right forepart, and gives an idea of its smartness.

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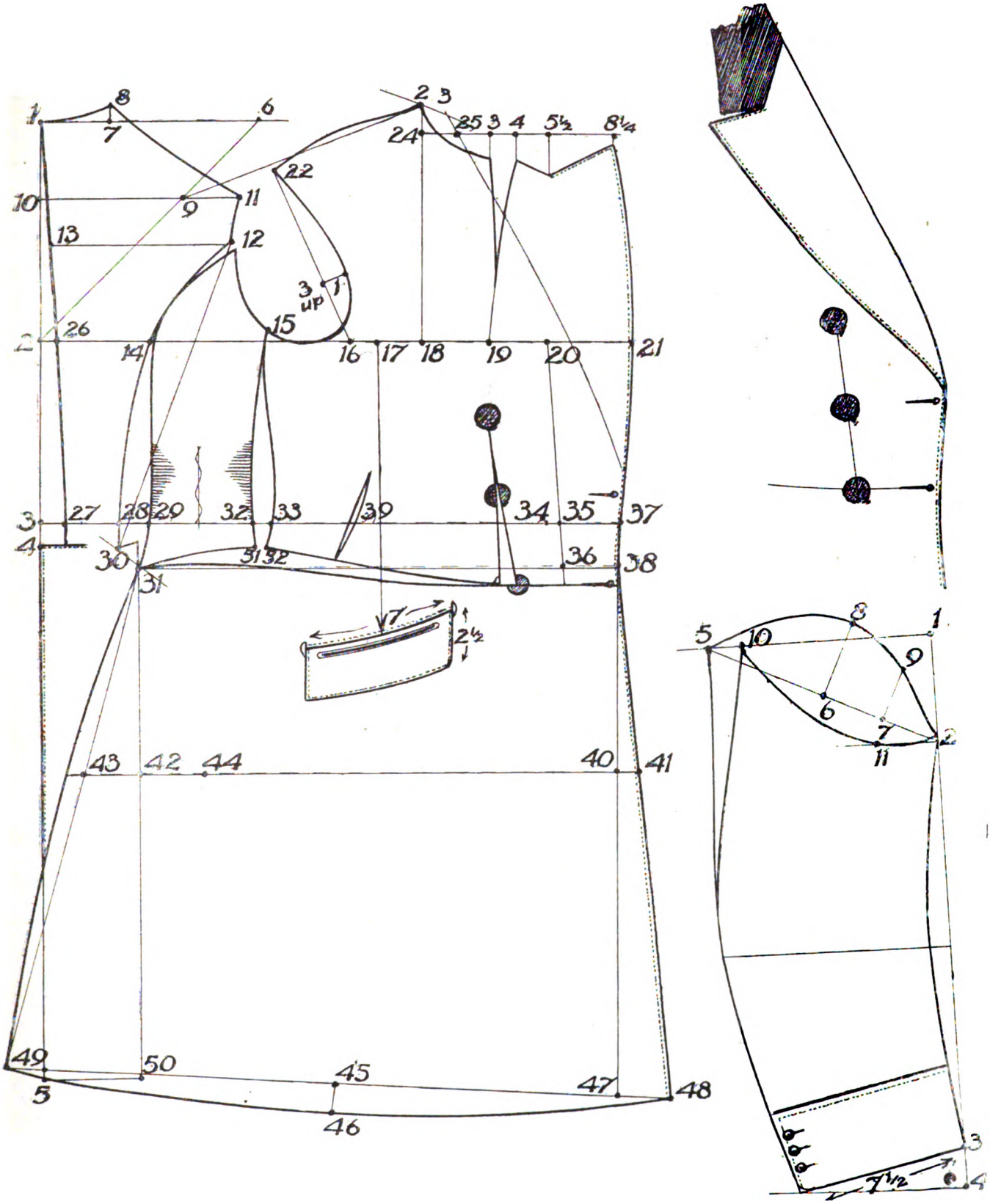

POPULAR STYLE OF NEWMARKET COAT, BY "MARCUS CICERO."

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FASHIONABLE D.B. FROCK COAT.

BY THE AUTHOR OF "WEST END, CITY AND PROVINCIAL TAILORING."

Whatever may be advanced with regard to the decline of the D.B. Frock Coat, those of us who are engaged in the best West End trades know that there are very few gentlemen but have this garment in greater or less numbers in their wardrobe.

The marked preference shown by his Majesty the King for the Frock Coat, and the official orders which he has issued regarding it is bound to make it a standard garment for many years to come; and as it is a style which imparts dignity and importance to the middleaged and professional gentleman, and affords the fullest scope to the best class of tailoring, it is sure to be a favourite with a very large number.

It is an ideal coat for morning dress, and particularly when these are worn for formal occasions.

As at present worn it is made from a dull surface smooth black or dark grey cloth, stitched on the edge, and having silk facings brought to the ends of the holes, and extending from the shoulder-seam to the waist seam.

DRAFTING DIAGRAM A.

The distance from 1 to 2 for all sizes is ½in. more than half the breast, and is always found by the ordinary tape; in this case it is 18½, and in that of a 0 breast it would be 20½, a 44 breast 22½, and for a 50 breast 25½.

Square down from 1 to 3 full length, 42 inches, and from 1 out to 2, which is ½in. more than half the breast, 18½ inches.

Come down from 1 to 2½ A, ½in. less than one-twelfth, and continue on to B, which is 9 inches, one fourth of breast.

The position of natural waist, C, is 17, and fashionable waist D, 18½, and full length, E, 42 inches.

Measures 17, 18¼, 42, cannot be located by the graduated tape; they are governed for all garments by actual measurements.

Square out from those points to the front line.

Come in from 1 to F, 3 inches, that is, one twelfth, and continue on to front neckpoint, G, 15½ inches, which is 2½ inches less than half the breast.

Square in from A to H ½in. more than width of back, 8 inches.

Draw a line from here through to 15½, and up to I.

Now square down from H to breast line.

Come down from H 2 inches at J.

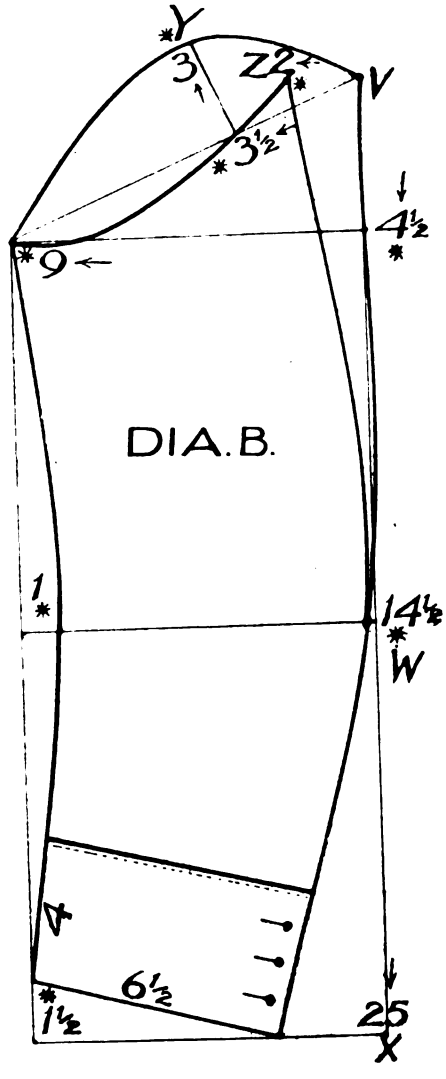
Hook in top of sidebody ⅝in.

Come in on breast line ⅝in.

Make run of sideseam one-eighth of breast, 4½ inches.

8 is square down with H.

Position of underarm-seam, K, is one-fourth of breast, 9 inches, and that of front of scye



at E ½in. more than one-third the breast, that is, 12½ inches.

Now shape the shoulder through all the points in the shape shown.

On natural waist line mark in 1 inch, 3 inches, 4½ inches and 9¼ inches.

Take out a waist cut at M, ¾in.

Drop below line 18½ at hip button as shown, and square out to the front, raising 1 inch above the line at N, and dropping 1 inch below in front at O.

Make the front edge on breast line barely 3½ inches more than half the breast, 21 inches, at P, and 4½ more than half the waist at Q, 20½.

It will be noted that when the suppression of waist is deducted it leaves only 1 inch over the half-waist for making up, this is for a close-fitting garment.

To produce the skirt come down from hip button one-fourth the waist, 9 inches; at R square out S 2 inches.

Draw a line from hip to button, and add on ¾in. round for working up.

Drop the skirt below square line at 1 1¼in.

Make front edge, U, 24 inches.

Make width of lapel 2½ inches at top and 2 inches at bottom.

Now complete the whole through the points enumerated.

DIAGRAM B.

Come down from V one-eighth of breast, 4½ inches.

Continue on to W, 14½ inches, and for full length, X, 25 inches.

Square out from 4½ one-fourth of breast, 9 inches.

Draw a line from V to this point.

Come in from V 3½ inches, and square up to Y 31 inches.

Hollow the forearm 1 inch.

Raise above line X 1½in.

Complete top half through the points given.

To complete under-half hook in at Z 2 inches.

Make cuff 4 inches deep and 6½ inches wide.

For the purpose of reproduction for all sizes take a graduated tape equal to half the breast and use it for finding all the points marked with an asterisk on Diagrams A and B.

Thus, for instance, for a 32 breast a 16 tape, a 34 breast a 17 tape, 36 breast the 18 tape, 38, 40, 42, 44, 46, 48 and 50, a 19, 20, 21, 22, 23, 24 and 25, respectively.

"L. S.", being interested in the article by "Marcus Cicero," which appeared in the "Tailor and Cutter" of December 18th, 1913, states that that writer refers to certain points of his in the February and April numbers, which "L. S." fails to find, and asks if the articles referred to were published in some of our other journals.

The articles referred to, being of such a highly interesting nature, were published in our monthly journal, the "Gentleman's Tailor", and will be found in our issues for February and April, 1913, and to which the reference mentioned by our reader applies.

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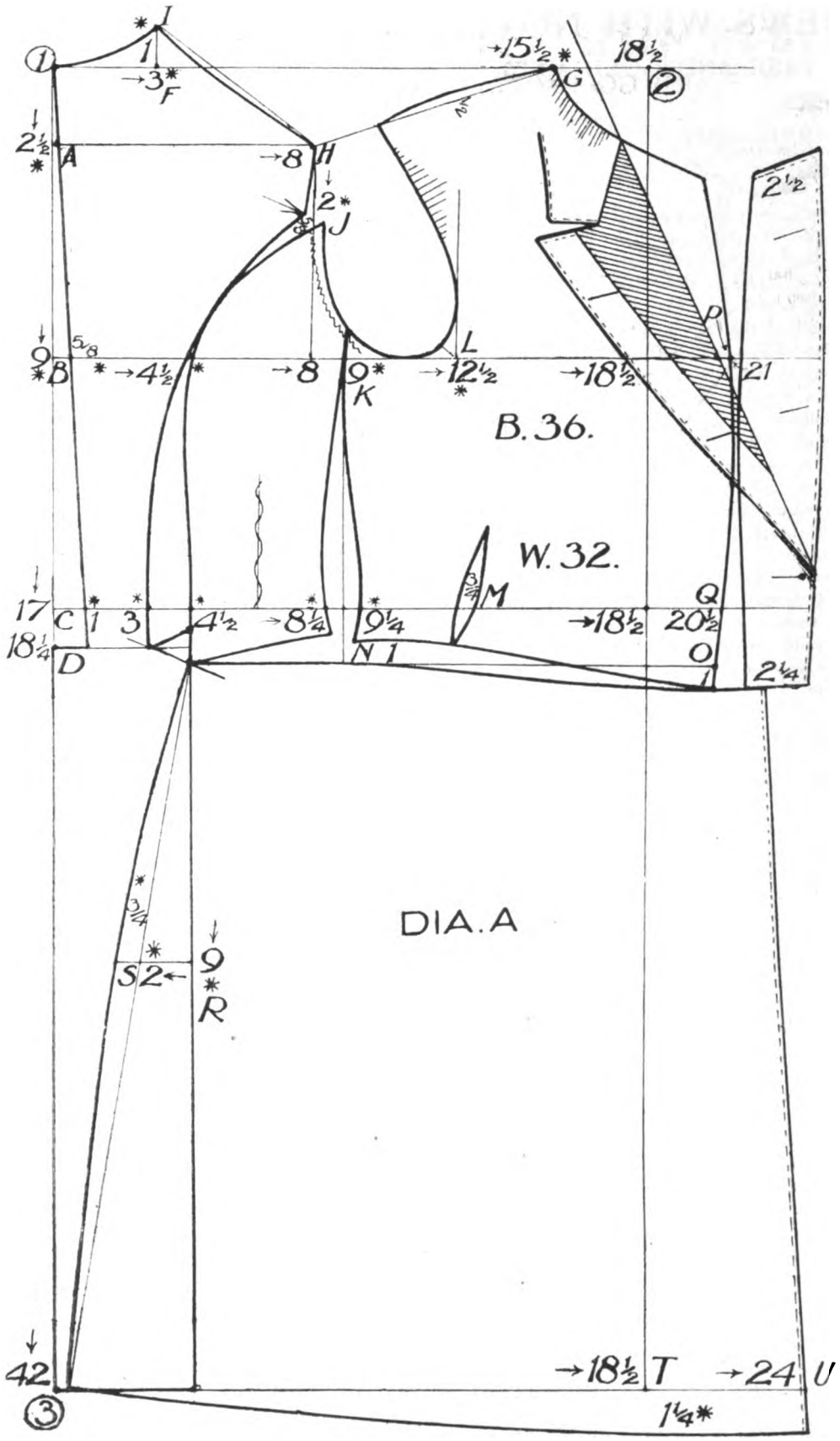

FASHIONABLE D.B. FROCK COAT.

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INTERVIEWS WITH NOTED TAILORS.

THE SILVER VASE AND GOLD MEDALLIST DRESS VEST AND TROUSERS.

BY OUR OWN COMMISSIONER.

Quite recently we published a diagram of the Dress Coat by Mr. M. Hoffmann, the winner of the Silver Challenge Vase and Gold Medal, also the present holder of the Blue Ribbon of the tailoring trade.

We have reason to believe the diagram and the accompanying plate were greatly appreciated, and it is evident the trousers and vest were admired, for we received several requests to ask Mr. Hoffmann to give an outline of the manner in which they were cut.

Our Commissioner has been in communication with Mr. Hoffmann, and although he is a busy man at this season of the year, he readily acceded to his request for a full-size drawing of both garments.

Mr. Hoffmann's early experiences as a cutter on the Continent taught him to realise the importance of the trousers and the waistcoat. The military training of most of the Continental gentlemen teaches them the necessity of exactitude in the fit of their trousers, and the tailors who cater for the better classes must be expert in the art of cutting and fitting the nether garments.

Although he has made great progress in his trade since he first began as a cutter, his hand has not lost its cunning in the art of cutting trousers, and the accompanying diagram testifies to his capacity as a trousers cutter.

Mr. Hoffmann follows the method of cutting the topsides narrow and the undersides wide, and the system is a front line idea. The topside is intended to fit cleanly and closely, but the undersides are cut with sufficient seat angle for any purpose, such as sitting, stooping, or ordinary striding.

He also is a strong believer in manipulation, and it should be observed that the fly-seam is rounded ⅜in.; this is drawn in and worked back, and so helps to give a clean fly and fronts to the trousers. The topsides are well shrunk over the instep, while the leg-seam and sideseam are stretched down.

When the trousers are close-fitting towards the bottom the underside may be eased on over the calf.

The undersides should be well shrunk in the hams, while the fork is well stretched, both on the seat-seam and the leg-seam. In all other points the trousers are made up in the usual way and pressed with a "dead" crease down the centre of front and back.

The waistcoat is rounded on the crease edge just opposite the prominence of the breast. This round is drawn in to the extent of ½in.; but Mr. Hoffmann has kept the curve of the opening gradually tapering to the waist line, and this, along with the manipulation of the crease row, completely controls the shirt front.

The collar was finished with silk cord on the edges, in the same manner as the Dress Coat, and there were four buttons placed quite close together, which completed a very stylish outfit.

Another point which may be of interest is the fact that Mr. Hoffmann believes in a wide back neck to his waistcoats. This enables the forepart to be strained at the neckpoint and manipulated just in the position where the figure requires it.

These are a few of the hints which the winner of the Silver Challenge Vase and Gold Medal conveyed to our Commissioner, and we have no doubt our readers will be able to benefit by them.

The waistcoat is cut to the 36 breast 33 waist measure, and the other details and quantities can be gleaned from the diagrams.

TROUSERS. TOPSIDE.

The measures are as follows: Sideseam 41½, leg 30, waist 32, hip 38, knee 19½, bottom 15½. The working scale is therefore 19.

Draw the line A B C and mark off the total length of the sideseam, 41½.

Measure from C to B, the leg measure, 30 inches.

Square lines across from A, B and C.

Square fork line across at right angles from A B C to F and G.

Make B to G half of the scale (19), or 9½ inches.

From B to D is half the scale (19) and ½in. or 10 inches.

Square waist line across from D to E.

The width is made half of the waist scale (16) and ½in. extra, or 8½ inches.

The fork quantity, B to F, is made one-sixth of the scale (19), equal to 3⅛ inches.

The fly-seam is now drawn by starting at A and slightly rounding the front ⅜in. opposite D. Continue towards M and finish at F.

Make F to L 1 inch for undress leg-seam.

Lay the straight edge of the square at L and draw the leg-seam, L to C.

The distance C to K is half the leg length and 2 inches, or 17 inches.

Add the dress quantity on leg-seam from F to a point about 2 inches above K.

The width of the knee is measured from the leg-seam opposite K to J, one-half the scale (19) less ½in., or 9 inches.

The width at the bottom, C to H, is made half of the total width (15½) less 1 inch, or 6¾ inches.

Complete the waistband of the topside by springing out sideseam from E to 1½in. above.

The sideseam is formed by drawing the line from E towards G with a gentle round; then continue to J and H, the full length of the seam, 41½ inches.

Before leaving the topside curve the fork of the undress side from M to L.

In order to check the length of the undress leg-seam place the tape at the point where the dress and undress leg-seams join at 2 inches above the knee. Extend the tape to F and sweep across to L.

THE UNDERSIDES.

The parts necessary to notice in cutting the undersides are as follows: The leg-seam, the seat-seam, the sideseam, and the top or waistband section.

Take the leg-seam first and mark out from F to V, 1½in.

At the knee opposite K add 1 inch, while at the bottom opposite C add 1½in.

Draw the leg-seam from V through 1 and continue to the bottom at 1½.

In order to keep the leg-seam of the underside in harmony with the topside, make a pivot of the knee-point opposite K, extend the tape to F and sweep through V.

The seat-seam may be fixed in the following manner:

Mark up on the fly line from B to M one-sixth of the scale (19) and 1 inch extra, equal to 4⅛ inches.

Place one arm of the right-angle square resting on G, and the corner at M; then draw the seat line to O.

Mark out 1 inch from O and draw the seat-seam from 1 to M, and continue with a slight hollow to terminate at V.

Before drawing the sideseam, the widths at the waist, hip, knee and bottom should be made up to the required measures.

The waist should be measured first by laying tape on line D to E. 8½ inches.

Place the 8½ on the seat-seam at 1 and extend the tape across towards S until 16 is registered; add 2 inches extra and mark the quantity at S.

The width at the hip line is obtained by measuring across from M to the sideseam opposite N. This should measure 9½ inches. Place the 9½ at R and extend the tape across

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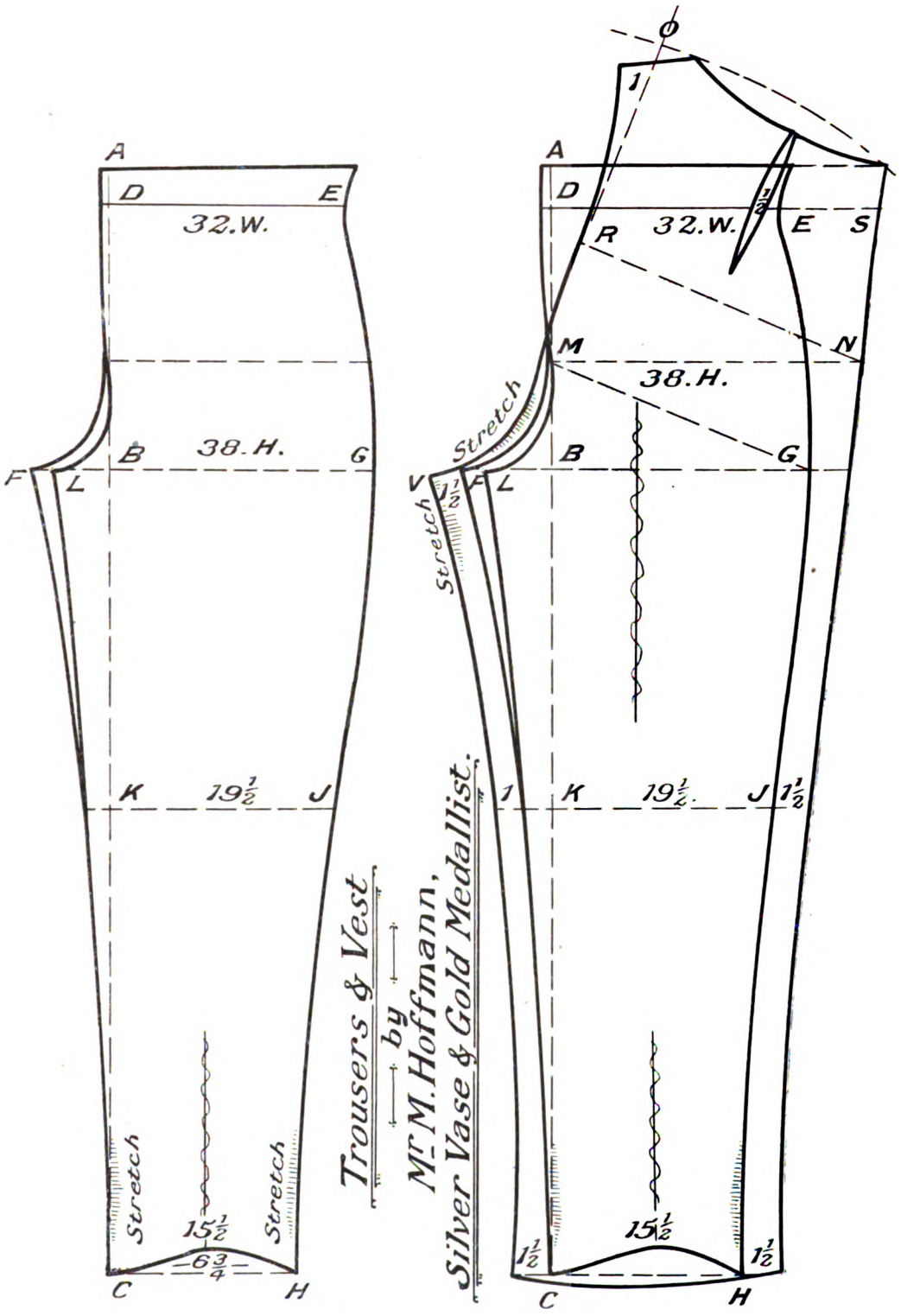

INTERVIEW WITH NOTED TAILORS.

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in a slanting direction towards N until the tape registers 19 and 2 inches extra.

The knee width should now be marked.

Measure across the topside from leg-seam at K to J, which is 9 inches.

Place the tape with 9 on the leg-seam of the underside.

Extend tape across to J and make up the total size 19½ and 1 inch extra on the side-seam of the underside.

The width at the bottom is treated in a similar manner.

C to H is 6¾ inches.

Place the tape with this amount on the leg-seam of the underside at 1½; extend the tape across until it registers 15½ and add 1 inch extra to make up total width and the seams.

Draw the sideseam from S to N, thence to 1½, 1½, at the knee and bottom, respectively.

To finish the top make a pivot of B and sweep from S through O.

Go out 1 inch and dip 1 inch at O, and see that the highest part of the waistband, or the brace-button tab is not more than 2 inches from the seatseam.

Take a cut out of the underside as shown, and let it extend down 6 inches. The width of this fish should be ½in. at the widest part.

The details of the manipulation are explained in the introductory part of this interview and are also marked on the diagram.

THE DRESS WAISTCOAT.

Draw lines at right angles to each other, as shown by A 18½ and A 20.

The backpart may first be drawn out as follows:

Mark down back construction line A to 2½, the level of the shoulder-seam.

A to 9 is the level of the armhole.

A to 16½ the length of the waist.

A to 18½ the total length of the back.

Square lines across from 2½, 9 and 16½.

A to 3½ is the width of back neck; raise line from 2½ to the extent of ½in. to make up for stand of collar. It should also be noted that the curve rises 1¼in. at 3½, that is ¾in. for the ordinary neck and ½in. more for button-stand.

The width of back is measured from the construction line, 2½ to 7½; then join neck point, 3½ and 7½, to form the shoulder-seam.

Mark in 1⅛in. at the waist line opposite 16½ and draw the back-seam from A through to 18½.

The underarm-seam is fixed by measuring in from the construction line at 9 to 10¾ on the breast line, while at the waist the width from 16½ is made 10½ inches.

Draw the sideseam from 10¾ through 10½ on the waist line.

The back scye is formed by hollow line from 10¾ to 7½.

Draw line across the bottom parallel to 16½ and 10½ on the waist line.

THE FOREPART.

A to 18½ is the neckpoint of the forepart.

A to 20 is the centre line.

Draw the shoulder-seam from 18¾ through B to 7½.

Make the width of the shoulder-seam, 18¾ to B, the same as 1¼ to 7½, but deduct ¼in.

Measure across breast line from 9 to 11, 14 and 20; then draw the centre line from 20 on neck line to 20 on breast line, and continue straight through to full length of forepart.

The point marked 14 on the forepart is the front of scye or armhole, from which mark up 2 inches.

Hollow the front of the scye from B to 2, thence to 11.

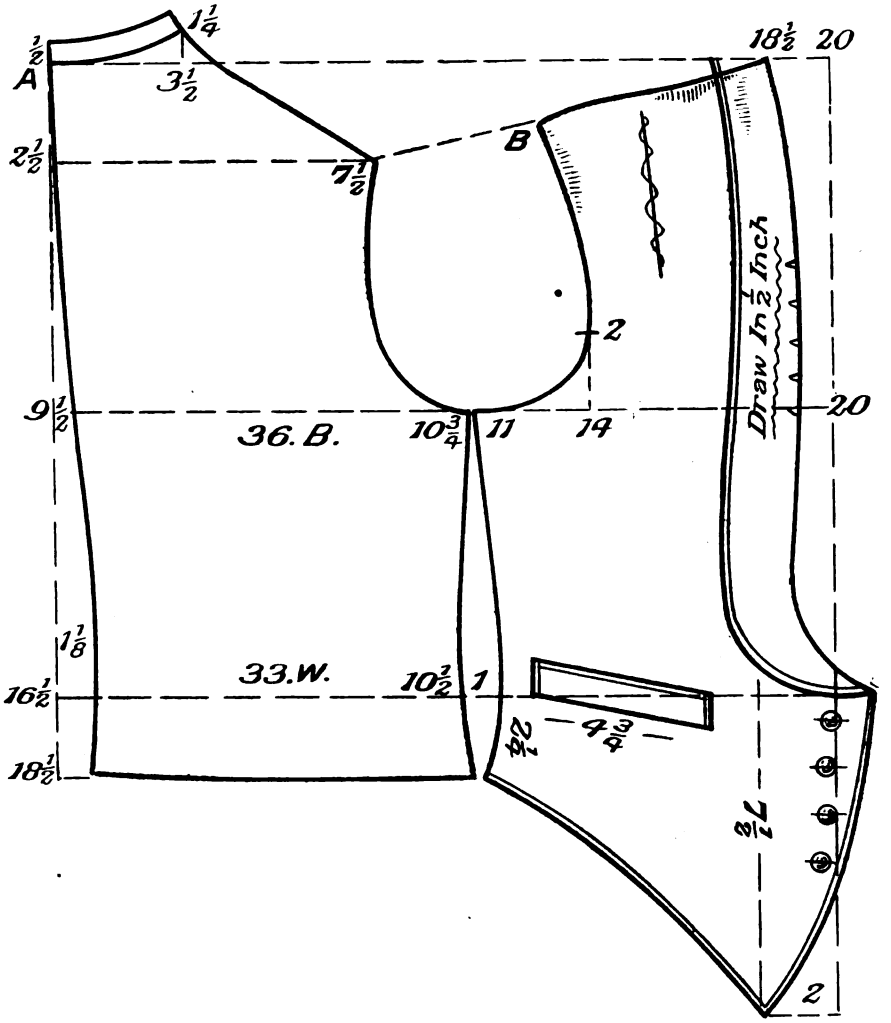
There is 1 inch suppression between the backpart and forepart at the waist line, and the underarm-seam should be drawn from 11 through to the waist and full length at side.

The crease edge of the collar and opening are drawn from 18½ to the waist line.

Opposite the breast there is a round of ½in., while it is gently hollowed below and terminates at the button-stand ¾in. beyond the centre line.

The bottom of the forepart is 7½ inches below the waist line.

Mark back 2 inches from the centre line at the extreme bottom of the waistcoat.



Add the button-stand of ¾in. and gently cut away below the fourth button.

Hollow the bottom edge of the waistcoat in harmony with the run of the forepart of the Dress Coat.

The width of the collar can be outlined beyond the crease edge.

The diagrams and the suggestions given in the interview should enable any of our readers to improve on their own methods if they are not at present quite satisfied. In any case, Mr. Hoffmann's methods add to the general sum of knowledge, which is the object of these interviews.

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THE JUNIOR CUTTER'S INSTRUCTOR.

The following series of articles will be written with the express purpose of helping the young cutter to obtain a better knowledge of his profession. They will appear week by week, and will be from the pens and pencils of Messrs. W. D. F. Vincent and J. T. Iley, and will embody the outcome of their long experience at the board.

They will be based on the Cutter's Practical Guide purely and simply, and the diagrams will be kept free from those many complications, such as vees and fishes which, whilst they make the garment smarter, would not be essential, and would seldom be employed in an average trade.

THE C.P.G. SYSTEM

Is based on the system of direct measures, or, in other words, a series of measures is taken from certain well-defined points in various parts of the body, and it is claimed that by the aid of these the important features of balance and shoulder slope, location and size of scye are all found in exact harmony with the customer's requirements, no matter whether he be erect or stooping, muscular or thin, square-shouldered or sloping; and what this means to the young cutter only those who have tried the old divisional methods can realise. For whilst experienced men may, by long training, be able to detect the disproportion that exists, and correctly estimate its degree, yet that state is only reached after many failures; whereas even a junior cutter can take these measures accurately and apply them with ease.

BOOKING THE ORDER.

It is of the utmost importance that the person who is measuring should have a good idea of what the customer requires. The use of fashion plates, or, better still, specimen garments, will generally be sufficient for this purpose. It will sometimes, however, be found that customers have very hazy notions as to what style would suit them. It will then depend upon the cutter to advise as to what is the most suitable. For this purpose he should make himself conversant with what is the most up-to-date style, though it would be obvious that to recommend this for all and sundry would be a mistake. There are some people on whom an up-to-date garment would look absurd, consequently you have to take into consideration the style of the customer and the occasion on which it has to be worn, as well as the material from which it has to be made, before offering advice as to the most suitable style. There are certain well-defined principles of art which should guide in matters of this sort; for instance, if it is desired to make the figure appear as tall as possible, then the introduction of vertical lines must be sought for, because lines add length or width, according to the direction in which they run.

In the use of fashion plates it must be borne in mind that the style of figure portrayed on them may be quite different from that of the customer, and, consequently, the garment would have a very different appearance; just as in one case a customer may see a garment on a friend of his, who, being tall and slim, carries off that particular style to advantage. If this customer happens to be short and stout, the same style of garment will have a very different appearance on him. This is one of the reasons why a try-on is so often advantageous. At the same time, the cutter, when taking the measures, should endeavour to obtain as accurate an idea as possible of what the garment he is measuring for is to be like, and if he can only see it in his mind's eye, he will be very much more likely to succeed.

In taking the measures it is decidedly advantageous to take them over a garment that fits properly; but this is not a necessity, and if the customer presents himself in a loose garment we must endeavour to adapt ourselves to the circumstances.

A good deal of controversy has raged from time to time as to whether the measures should be taken over the chest or coat; there is much to be said for both points of view, but as a general rule it is desirable to avoid putting the customer to unnecessary trouble, and if the coat fits well there should be no difficulty whatever in obtaining accurate measurements.

Prior to taking the measurements the cutter should carefully enter the name and address of the customer, the number of the cloth chosen, the style of garment selected, together with all the details of the order. Too much care cannot be taken at this stage, and every wish of the customer should not only be carefully considered, but should be recorded in another book. This having been done, the measures may be proceeded with, the cutter calling out the measures, and the clerk who is entering them in the book repeating them so as to be sure there is no mistake.

First, let us become thoroughly conversant with

TAKING THE MEASURES.

Our system is obviously a direct measure method. Now it is easily possible to weave a complete network of measures round the figure if we bring into play all of the known actual measures; but experience has proved that, among that number, only a very small percentage prove efficient. This opens up a very wide field for the would-be system constructor, and possibly provides an interesting, although a very complex, study. However, we leave this experimenting, as we have long since sifted the whole subject, as the past volumes of our publications show, and pin our faith to the four short direct measures, viz., the depth of scye, front shoulder, over-shoulder, and across-chest. These are taken from what we may term cardinal points, points which are stationary, and offer the least possible doubt as to their location; the nape of neck, front of scye, for instance: each has its special indication, and is chosen for a special object; collectively, these four direct measures find (1) the height of neck, front and back; (2) slope of shoulder; (3) size of shoulder; (4) position of front and bottom of scye.

In addition to the above we, of course, take the ordinary series, comprising length of waist, length of garment, width of back, length of sleeve, chest, waist and hips.

Assuming we have our client before us, we proceed as follows:

1. Breast measure: Stand a trifle to the right side; unbutton the coat and pass the tape round the figure under the arms close to armpits, and over the waistcoat; draw the ends together moderately close, ascertaining the customer's idea of ease, etc. See that the tape is over the blade-bones, and that the chest is not inflated. Make such allowances for variation in clothing, for instance, at spring time we look forward to the adoption of thinner undergarments, so the coat may be a trifle close. If taken over woollen knitted waistcoats again discretion must be used.

This is shown at N, Fig. 2.

2. Waist, taken in a similar manner, but in this we advise drawing tape rather tightly, and then releasing it gradually to the required tension, as this finds the smallest part of body, or waist hollow, and gives some idea of the thickness of undergarments. Then, again, we get a better idea of what is needed as regards ease. See O, Fig. 2.

3. Seat, taken round largest part of figure, over the thigh joint. In this instance we draw the tape moderately close, endeavouring to obtain a fair measurement, with no allowance for fulness, as this is best considered when cutting the garment. See P, Fig. 2.

4. Depth of scye (A to B): Place the tape across shoulders, drawing the ends round the

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arms to the centre of back, as at B. Draw ends rather closely, and see that the tape is not twisted under arms. Preserve the horizontal, and mark the level on the back-seam. Another way of getting the level of the bottom of the scye is to place a square under the arm as shown, keeping the long arm perpendicular, then make a chalk-mark at back of scye, release the square and place it level with this mark and so find the level on the back-seam and make a chalk-mark there.

Having found the point B, measure the distance down from A.

5. Length to waist: See that the end of tape is at a point where the collar-seam should be; do not always rely on the coat in wear; continue down to the hollow of waist. Feel the hip bone at the side. The smallest part of waist occurs just above the level of this.

6. The fashion waist is 1½in. or 2in. below the hollow, but it varies according to the existing fashion.

7. Full length: Jackets 13 inches below waist; Morning Coats twice fashion waist length; Frock and Dress Coats twice the natural waist and 6 inches; Overcoats at least 2 inches, and Raglans 6 inches longer than above; Ulsters 7 inches off ground.

8. Width across back: Whilst the arms are resting at the side, notice if the coat in wear is agreeable to what we would term a fair width; in doing this notice particularly the position of the scye-seams, for in clean fits it will be often found that the back is too narrow; but tightness is obviated by the armhole being wide and sleeve too large. Assuming the coat to be right, we quote the same width, measuring from scye to scye at 3 inches down from shoulder level, or at the sleeve pitch; halve the result, or only measure the half back as from F to G.

9. Elbow and cuff: Raise the arm on a level with chin and measure from back seam F to H and I. The wrist-bone is a good guide for cuff measure, and there can be no question as to elbow point. See that coat is not dragged round the figure when arm is raised, as this would give the appearance that the coat in wear is too long in the sleeve.

10. The front shoulder: Taken from nape of neck, A, to the level of the bottom of scye at J. Hold the tape by the three end fingers, leaving the thumb and first finger free, then close thumb over the tape and extend the first finger under the scye and so obtain the level. Another way is to measure to the top of a square when the latter is placed under the scye as shown.

11. The over-shoulder: Starting at B, the depth of scye point, proceed over the shoulder, K, and down to the same point at front of scye, J. Draw tape tightly if measured over extra thick cloth or much padding. This should never be taken easily, owing to the fact that the shoulder is well stretched when making up.

12. The across-chest: Take from scye to scye while the coat is buttoned. Let the coat in wear form basis of estimate, for if it is nicely proportioned, fairly easy in scye, and devoid of creases, there is no reason why the same width should not be quoted for the new garment.

A proportionate scale is given by which doubtful measures may be checked. We are often unable to deal with our clients as carefully as we would like to; some will not be bothered, while many wear bad-fitting garments, and sometimes the measures have been taken by travellers so that we may doubt over, and then continue straight from the neck to bottom point. Do not hold the tape at the opening point when taking the length.

Chest	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50
Waist	23	24	25½	27	28	28½	29½	32	34	37	39½	42	46	50	54
Seat	23	24½	26½	28¾	31	33	35	37	39	41	43	45	47	49	51
Scye Depth	5¼	6	6¾	7¼	7¾	8¼	8⅝	9	9⅜	9¾	10⅛	10½	10¾	11	11¼
Natural Waist	10	12	13½	14¾	16	16¼	16½	17	17¼	17½	17¾	17⅞	18	18¼	18½
Full Length Lounge	17	20	22½	24	26	28½	29¼	30	30½	31½	32	32	32½	32½	32½
Full Length Morning Coat						36	37	38	38½	39	39	39½	39½	40	40
✕ Back	4⅜	4¾	5⅛	5½	6	6½	6¾	7¼	7⅝	8	8⅜	8¾	9	9¼	9½
Elbow	10	12	14	16	18	19	20	21	21¾	22½	23	23½	24	24	24
Cuff	15½	19½	22½	25¼	27½	29½	30¾	32	33	33½	33½	34	34	34	34
✕ Chest	4⅝	5¼	5¾	6¼	6¾	7¼	7⅝	8	8½	9	9½	10	10½	11	11½
Front Shoulder	8⅝	9¼	10	10½	11	11½	12	12½	13	13½	14	14½	15¼	16	16¾
Over Shoulder	11½	12¾	13⅝	14¾	14⅞	15⅛	16¼	17	17¾	18⅛	19¼	20	21	22	23
Vest Length	16¼	17¾	19	20¼	21¾	23	24	25	25½	26	26½	27	27½	28	29
Side Trousers	22½	27⅛	32½	36½	38½	40	42	43½	44	45	45½	46	46½	47	47½
Leg	15½	19⅛	23¼	26⅜	28	29⅜	30½	31⅛	32	33	33½	34	33½	33	32½
Knee	10½	11¼	12	13	14½	16⅛	17	18½	19	19⅛	20	21	21½	22	22½
Bottom	10	10¾	11½	12⅛	13½	14	15½	16	17	17⅛	18	19	20	20	20
Tight Knee	8¾	9⅛	10¼	11	12	12⅛	13½	14⅛	15½	16	16⅜	16¾	17⅛	17⅛	18
Small	8	8¾	9½	10¼	10¾	11¼	11¾	12¾	13¼	13¾	14¼	14¾	15¼	15⅜	16¼
Calf	8½	9¼	10	11	12	13	14	15	15½	16	16½	17	17¼	17⅛	18
Neck	11½	12	12½	13	13½	14	14½	15	15½	16	16½	17	17½	18	18½
Size	000	1	5	7	11	2	3	4	5	6	7	8	COPYRIGHT.		

Breeches length to Small, half Leg length. Knee 2 inches higher Calf 5 inches lower Waist for Breeches & Trousers ½ inch less than for Coats. Frock & Dress Coats, twice Natural Waist plus 6 for back length, Overcoats at least 2 lower, Ulsters 7 off ground.

SCALE OF RELATIVE PROPORTIONS FOR MALES.

There are many other useful measures (the length of opening, size of cuff, etc.), and these should be taken in varying circumstances.

These embody the chief measurements, and are suitable for a coat or an overcoat. Note that we favour the plan of measuring the chest, waist and seat over the vest and trousers, no alterations being made in the case of overcoats.

For vests, take the opening from back neck to the point where the two foreparts cross their reliability. It is in such cases that the scale will be found useful. We ask ourselves if the client is tall? If so, the lengths should be greater than the scale. Does he stoop? Then the depth of scye should be longer and front shoulder shorter, and so on.

Another of its many uses is in preparing model patterns. If our customers are of the working class, with big shoulders, then we select the shoulder measures from a size larger, and so on.

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FIG. I.

FIG II.

THE ART OF MEASURING FOR THE C.P.G.

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THE REWARDS OF TAILORING.

SUGGESTIONS TO YOUNG MEN.

Every youth with ambition, both within and without the trade of tailoring, should be aware that there are few callings which offer such a variety of rewards to the industrious and enterprising workman as does taioring.

Within the last half century there has been a most phenomenal development in the garment-making industry. New avenues of employment have been opened up, and all possessing special knowledge of any of the branches have found profitable berths.

With the advent of the sewing machine the old methods of tailoring changed, and those who were keen enough to venture some capital in the equipment of a small factory to turn over ready-made clothes, frequently made a fortune rapidly.

The same may be said of ladies' tailoring. Whether conducted for the execution of a single order for an individual, or the manufacture of garments by the gross, there was the same tale to tell of increased employment and new openings for men and women. Those who found employment in the higher branches of these trades had generally acquired some special knowledge which they could place at the disposal of the employers, and claimed their reward by an immediate and increased income.

The introduction of improvements in the making of all kinds of waterproof and rainproof garments opened yet another branch to the employment of men and women to cut and make these garments. The growth of this industry in recent years has been quite exceptional and absorbs many highly paid cutters who have made a study of designing and executing new styles.

Although there has been a downward tendency in the prices of some garments, the highest prices are still obtainable for garments made to the best standards of workmanship and style. The cutters engaged in both classes of tailoring have had no diminution in their average incomes. Indeed, at the present day cutters are receiving higher salaries than at any time in the history of the tailoring trade, and they are worthy of them.

If the young men of the trade look around and make a survey of the tailoring trade, they will find it offers many opportunities of advancement from the position of a workman to that of a foreman, and frequently to their final establishment as master tailors.

There is another point which is of great importance in choosing a calling. The trade of tailoring is practically world-wide, and the British tailor or cutter is appreciated and sought after wherever the art of making modern clothes is practised.

Some of the situations in the Colonies or abroad are real prizes. They are open for young men as assistant-cutters, and for those of more mature experience. A few weeks ago there was an urgent inquiry for a thoroughly capable cutter in one of the Colonies, the salary offered being £12 per week. To those who are fond of travel and wish to gain experience abroad there are opportunities occurring every week. Many of these situations abroad pass through our hands, and we are able to recommend men of proved ability who generally fill the berths with satisfaction to their employers and credit to themselves.

But it is not necessary to go abroad in order to secure the best prizes of the tailoring trade. There are many in this country, especially in the large towns and cities. London offers many opportunities to the man who has been to the trouble of training himself and acquiring special knowledge in any branch of tailoring, and some handsome salaries are paid. The highest amount paid to a cutter of which we have authentic information is £1,500 and commission, which brings the total up to close on £2,000 per year.

The amounts range downwards to £1,000, £500 and less per annum; but let it be understood that these berths are not sinecures. They are almost all filled by men who have taken a pride in their work, and spent much of their leisure in acquiring information that could be turned to practical account in the cutting-room.

Leaving the field in which the cutter is engaged, a qualified man may decide to enter business on his own account, and cultivate a clientele of his own. There are many opportunities occurring in the opening up of new shopping districts, or the acquiring of old-established concerns which can be cultivated on modern lines. Where a tailor gives sound value and conducts his business with economy, there is little fear of his ultimate success if the population of the district warrant a start being made in business. There are few concerns which show such a fair margin of profit as the tailoring trade, and the accounts of the many trading companies confirm this fact by the rate of interest they pay every year.

A course of instruction in the art of cutting is, therefore, one of the best endowments which any master tailor can give his son, especially if he wishes him to follow on in the business. Quite recently we have had several instances brought under our notice which bear on the relations of father and son in the tailoring trade. Last week we had a call for an assistant-cutter by a firm in the South of England. The employer had taught his son under the paternal rooftree, probably against his will, but nevertheless he proved to be a good tradesman. Some years ago he emigrated to a British Colony, and after working as a tailor, decided to try his hand at farming. After a few years' experience he returned to his first love and has found it the most profitable investment he had tried since he left the Mother Country.

A second instance concerns two sons of a mantle manufacturer who were initiated into the work in their father's warehouse, but both conceived the idea that they could do better as engineers. An arrangement was made so that they should spend some years in the workshop of a large engineering firm, and afterwards take a turn in the pattern-room, learning the draftsmanship of the trade. When they had grown to man's estate they realised that engineering was not so profitable as they had expected, and although they were both men of ability, they could not earn the same sums as were paid to their father's head cutter.

They decided to return to the mantle and costume trade, and after some renewed experience in the father's firm, set up as manufacturers on their own account, and each can now boast of an income that runs into four figures.

Instances might be multiplied of men who have found in one of the branches of the clothing trade a means of providing a good living and a surplus for eventualities.

But there is another well-known instance of the son of a tailor who, as a smart youth, entered the Civil Service in the hope of finding preferment through his ability. After waiting some years before realising his ambitions, he resigned his position and entered into partnership with a tailor friend. Success attended his efforts, and the firm is now firmly established in Savile-row, and has long since outgrown its modest beginning.

The commencement of a new year is the time to take up a course of study, and we are prepared by the numerous means at our command to give every young man or woman the necessary education to fit them to occupy positions in the cutting-room, or to set up in business for themselves. The student can select his own course of study, and the garments include practically every class made for men or women. The ordinary course includes all kinds of Trousers, Breeches and Gaiters, Waistcoats, Lounges, Reefers, Norfolks, Body Coats and Overcoats. There are also such special subjects as Ladies' Garments, Clerical Outfits, Livery Garments, Juvenile Outfits, Naval and Military Uni-

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forms, and a variety of exceptional garments.

We have long ago discarded the method of teaching in classes, and adopted the individual system of giving instruction. This enables the student to make more solid progress and to work out each system and problem from point to point until he has mastered the subject and is ready to proceed with the next lesson or demonstration.

In addition to the individual instruction given to each student there are frequent lectures on all subjects connected with tailoring or cutting. These include such themes as "Art Applied to Tailoring," "Business Economy," "The Art of Trying-on," "Cutting by Block Patterns," "Making Economic Lays," "The Evolution of Dress," etc., etc.

There are also lectures by electric lantern which show up in full size and correct colourings such garments as Liveries, Military Uniforms, Naval Uniforms, Bandsmen's Uniforms and Clerical Outfits. By this means we are enabled to bring before the mind's eye a picture of these various garments, in addition to the system of cutting them.

We shall be pleased to send on a new prospectus giving full particulars of the courses and terms of instruction; but we advise those who think of joining this spring to make an application as early as they conveniently can do so.

"RAGLAN" states that a Raglan Overcoat he has made has creases in the shoulders as if the sleeves were twisted. He has tried filling out with wadding, but that does not remedy the defect. There is not too much length, nor does the collar appear to be short.

From the description given by "Raglan" we are of the opinion that the defect is the result of the sleeves not being put fairly together; one half has got passed up and the other down. We advise our correspondent to rip the centre-seam of the sleeve when on the figure, when the necessary alteration will suggest itself. If the sleeves are tight across the shoulder points that aggravates this defect; and this is often experienced. At the same time it is as well to cut Raglans fairly straight in the shoulders. It is a good plan to insert canvas or cloth on the bias cut to the same shape as the sleeves through the shoulders, for this gives a firm foundation, and helps to retain a good shapely shoulder.

A Wonderful Wonder Book.

The proprietors of the "Tailor and Cutter" have frequently astonished their readers by the utility, excellence and cheapness of their productions, but never before has there been anything half so good, half so comprehensive, half so beautiful produced in the way of fashion illustration by The John Williamson Co., Ltd., or any other firm, for ten times the price.

We refer to the Year Book of Fashions for 1914, which this year consists of 200 pages of illustrations and information of the most useful and practical kind. Of these, eight of the pages are printed in full colours and illustrate the latest styles of Ladies' Garments, Military Uniforms, Bandsmen's Uniforms and Cinema and other Attendants' Liveries.

Of the illustrations printed in black every conceivable kind of garment for men as well as a choice variety of Ladies' Tailor-made Garments, Youths' Clothing, Naval Uniforms, Clerical Garments, Chauffeurs' Uniforms, Livery Outfits, Court Dress, Historical Dress, Fancy Dress of all kinds, not forgetting a really magnificent plate of Historical Dress from the 15th century to the present time, and well named a "Panorama of Historical Dress."

These are only a tithe of the enormous number of plates illustrating all kinds of garments for ladies' gents' and juvenile wear; but we must turn to one or two other features of this amazing shillingsworth.

First of all we have a ready reckoner for cloths, showing at a glance, without any calculating whatever, the total cost of any given length of cloth when the price per yard is known. This useful table starts at 2s. per yard and continues up to 12s. 6d., and the lengths from ¾yd. to 10 yards, with, of course, all the intermediate prices and lengths.

Following this comes a similar ready reckoner applied to marketing, or the purchasing of goods and commodities generally.

Another important section, and a very valuable feature indeed, consists of two pages devoted to descriptions and explanations of the Shops Act, 1911, Workmen's Compensation Act, 1906, the Trades Boards Act, 1909, as applied to the tailoring trade, and the National Insurance Act, 1911.

Full and complete postal information follows, with railway and carriers' rates in addition for both England and Scotland, and in conjunction with the various railway companies. How to make a will, with specimen form, and the conditions between the landlord and tenant in taking and letting a house are also included.

Vincent's Scale of relative proportions for females, and a scale of sizes for juvenile suits, blouses and overcoats, and girls' coats and skirts find a place, followed by a complete set of clothing club rules, and the cost of trimming various kinds of garments, with the quantities of materials required for all the usual garments the average cutter is called upon to cut.

Another page is devoted to what kind of dress to wear for various occasions, such as business, weddings, morning and evening, official and court, etc., etc.

Of course, the usual calendar for 1914 has not been forgotten, following hard upon which comes a most splendid plate of British Court Dress, to which has been added nearly three pages of explanatory letterpress, a feature of the Year Book we cannot refrain from particularising.

From the purely practical point of view perhaps the latter portion of the book is the most useful and valuable to the journeyman and "small jeff." This, indeed, to be more exact, is a work in itself, and worth much more than the price charged for the complete book; an appendix or supplement dealing with the making up of all kinds of garments. Unless we are very much mistaken this section of the book will prove a guide, philosopher and friend to many an ambitious apprentice, and not a few who have long since said good-bye to their 'prentice days, for it explains in a simple, clear and concise manner how every description of both ladies' and gentlemen's garments should be put together.

The "Tailor and Cutter" Year Book is an almanack and calendar, a complete Fashion Guide, and a book of reference combined, and a compendium of useful and valuable information that cannot be found elsewhere. Every branch and section of the trade has been catered for, and a book of such wide scope and so comprehensive has never before been issued to the trade, irrespective of the price charged.

Well bound in stiff board covers, in a tint of grey that will not easily or readily soil, with ordinary care it will last twelve months, and at the end of that time be in condition for still further use. At the price asked, viz., 1s. 3d., post free, no member of the trade should miss this most valuable and really indispensable book.

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A List of Recent Graduates.

We have pleasure in publishing a list of young men and women who have recently visited the "Tailor and Cutter" Academy for a course of instruction, and have afterwards undergone the technical or practical examinations.

The list reveals the names of men from all parts of the world, and does not include those who have visited us for instruction only. Many prefer to take the lessons in some special branches, and are generally satisfied with their own efficiency before they leave to take up situations, or return to their former place of employment.

The spring session has now opened, and intending students should make arrangements to enter as early as they can arrange to do so A prospectus will be sent free on application.

The list is as follows:

HONOURS DIPLOMAS.

Mr. A. Sheed, Sidcup.
Mrs. H. Hobday, Colchester.
Mr. F. C. Murdoch, Toowoomba, Queensland.
Mr. M. J. Ormandy, Christchurch. New Zealand.
Miss B. Howard, Brighton.
Mr. S. Cook, Peterboro'.
Mr. C. H. Chandabhoy, Bombay.

FIRST CLASS.

Mr. J. Taylor, Winsford.
Mr. P. Bailey, Parkstone.
Mr. G. Horner, Durham.
Mr. Jas. Beagan, Clones, Ireland.
Mr. W. Walker, Gloucester.
Mr. A. Wilson, Manchester.
Mr. F. H. Davies, Burnley.
Mr. E. Parkin, Rippenden.
Mr. W. S. Armstrong, Ballymena.
Mr. W. J. Alderson, Appelby.
Mr. J. M. O'Connell, Listowel, Ireland.
Mr. A. Haddow, New Milton, Hants.
Mr. J. W. Jackson, Coniston.
Mr. H. A. Martin, Derby.
Mr. H. Hughes, Willesden, N.W.
Mr. J. Eastwood, Mold Green.
Mr. J. Brown, Galston, Ayrshire.
Mr. E. Bagshaw, Sheffield.
Mr. R. P. Wray, Wakefield.
Mr. F. Keith, Thurso.
Mr. F. A. G. Martin, Yeovil.
Mr. F. English, Oxford.
Mr. J. M. Smith, Liverpool.
Mr. G. Duncan, Ellon.
Mr. V. Shackleton, Padiham.
Mr. A. Thompson, Winterton.
Mr. Jos. McDavid, Creetown, N.B.
Mr. W. Pascall, Wellington, Salop.
Mr. F. S. Waters, Northfleet, Kent.
Miss B. S. Williams, Cardiff.
Mrs. A. Wilkinson, Burnley.
Mr. M. Kutner, Bethnal Green.
Mr. Alex Glowaier, Warsaw, Russia.
Mr. A. Vespa, Italy.
Mr. A. Paenson, Riga, Russia.
Miss N. Fawns, Dunfermline.
Mr. A. W. Oakley, Upper Norwood.
Mr. A. Havergal, Manchester.
Miss W. Moss, Colchester.
Miss N. J. Hamilton, Ravenscourt Park, W
Mr. F. R. Stearn, Ampthill, Beds.
Mrs. S. A. Brindle, Darwen.
Mr. A. MacNair, Preston.
Mr. H. Archer, Preston.
Mr. G. E. Western, Sandy, Beds.
Mr. F. Gardner, Frampton, Gloos.
Mr. E. Sumner, Southport.

DIPLOMAS OF MERIT.

Mr. R. Neely, Coleraine, Ireland.
Mr. S. P. Williams, St. Andrew's-street, W.C.
Mr. E. R. Hodnett, Ilford.
Miss M. Shelly, Waterford, Ireland.
Mr. P. Abram, 31 Saville-street, W.
Mr. J. L. Melrose, St. Boswell's, N.B.
Mr. R. R Gedley, Plymouth
Mr. A. Oakley, Kidderminster.
Mr. W. J. Benson, Rochford, Essex.
Mr. H. Benn, Mile End, E.
Mr. T. A. Doe, Colchester.
Mr. A. Friedmann, London, W.
Mr. E. M. Goodall, Harringay, N.
Mrs. E. M. Perry, Bromley, Kent.
Mr. J. Edelman, Aldgate, E.C.
Mr. W. M. M. MacDougal, Johnstone, N.B.
Mr. G. Cairns, Kelso, N.B.
Mrs. Young, Bayswater.
Mr. T. Fotheringham, Weymouth.
Miss A. Barker, Great Harwood.
Mr. H. A. Roberts, Towyn.
Mr. H. McCathie, New Zealand.
Mr. E. Maher, Hounslow.
Mr. W. H. C. Jackson, Eton.
Mr. R. Stamp, Catford.
Mr. B. D. Winthrop, London, W.
Mr. M. Sieradzhi, Russia.
Mr. S. Vaux, Tower of London.
Miss F. M. Gibson, Glasgow.
Mr. W. Neilson, Regents Park, N.W.
Mr. H. Woods, Liverpool.
Mr. M. Altman, Russia.
Miss H. M. Tate, Tadcaster.
Mr. R. H. Burton, Nottingham.
Mr. J. H. George, Leicester.
Mr. J. Skelton, Maryport.
Mr. J. B. Lamb, Falkirk.
Mr. N. Proudian, Cairo, Egypt.
Mr. E. M. Williams, Talybout, Cardigan.
Mr. S. N. Dass, Indore, India.
Miss M. Windsor, Croydon.
Mr. A. Grilgow Regents Park, N.W.
Miss G. Brown, Gt. Harwood, Lancs.
Miss Una Joss, Tooting.
Miss J. Hepburn, West Anstruther.
Mr. E. J. Lewis, Johannesburgh.
Mr. J. Hewines, Walsall.
Mr. M. G. Gould, Bishopsgate, E.C.
Mr. P. Shindler, Great Portland-st., W.
Mr. R. M. Phillips, Southfields.
Mr. R. W. Salsbury, Gandiacre, Derby.
Mr. W. Cornall, Blackpool.
Mr. J. Richardson, Tipperary.
Mr. R. N. Paradkar, Bhangarwadi, India.

I wish to say that last pattern was quite satisfactory, and thank you for same.

W. J. KING.

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The "Ladies' Tailor" Office,
24, Gerrard Street, London, W

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Our Students' Portrait Gallery.

We have much pleasure in publishing the photograph of Mr. C. Crump, an interview with whom appears in the "Ladies' Tailor."

It is some years since he graduated as a successful student, and he has now developed into a cutter with special experience in one of the branches of ladies' tailoring.

During some of his visits to London he has frequently called to renew acquaintanceship and discuss trade subjects. But it is only within the last month that we have been able to obtain his photograph for publication, and in his reply to our request he wrote:

"I have read from time to time the thanks sent in by old students, and should like to join with them in thanking one and all for the attention given me during my tuition. Also I should like to say, since leaving the Academy, what a pleasure it is to come and see the teachers, and know if there is any little difficulty they are always ready to do their best for us.

"I must say the system is a splendid foundation for any young man to learn. I only wish I could have had the opportunity to visit the Academy before I did.

"A great point I should like to mention about the teaching is that a student can ask for any garment which would be a puzzle to many cutters who give private teaching, and it is forthcoming. A student can make up his mind what special garments he would like, and if his visit to London reveals any new ideas he has only to suggest the subject and he has his lesson."

Some of Mr. Crump's ideas and suggestions will be found embodied in the interview which we publish on another page, along with the diagrams illustrating the subject. These speak for themselves, and are the result of careful and painstaking effort on his part, and should serve as an inspiration to other young and ambitious cutters.

MR. C. CRUMP.

MR. F. C. MURDOCH.

We have much pleasure in publishing the portrait of one of our Colonial students who recently completed a course of instruction at the Academy.

Mr. F. C. Murdoch hails from Toowomba, Queensland, and made the long journey to London in order to enlarge his experience. Previous to his visit here he had an engagement as assistant-cutter in Toowomba, but, realising that there was much to learn, and also with a view to acquiring further knowledge and practice, he decided to make a tour of the Mother Country, and arrived in London last summer.

He made a prolonged stay at the "Tailor and Cutter' Academy, and went through the full course of instruction with great credit to himself, and gained a Honours Diploma as a result of the technical examination he underwent at the end of his term.

Mr. Murdoch's name suggests that he is of Scottish descent, and as he had planned a visit to the home of his sires, some of his time was spent in Scotland during the autumn. On his return to London he was fortunate in securing a situation in one of the best tailoring firms in the West End of London, and is now an assistant-cutter in Savile-row, W.

Like most Colonial youths who pay us a visit, Mr. Murdoch is a good sportsman, and an adept at cricket, and, withal, a keen business young man, whose services will be appreciated wherever fortune casts his lot. A short time after he had left us we were the recipients of the following appreciative note:

"Dear Sir.—I am here taking the liberty of thanking you and the Staff of the 'Tailor and Cutter' for the attention and instruction received while a student at the Academy. I thought to make myself thoroughly competent that a term at the Academy would be to my advantage.

"I have no hesitation in recommending the course of instruction adopted by the 'Tailor and Cutter' to any one requiring a good basis on which to work.

"Wishing the Academy every success, believe me to be, yours faithfully,

"F. C. M."

"LEARNER" asks how much wider than band should ordinary knickers be cut for fulling into band; and is this varied according to the length of band? Also, what amount is taken out of the cut of the undersides of breeches; and in cutting it out has the top and the underpart to be hollowed the same degree?

"Learner" will find 3 inches a good quantity to allow for fulling into band in all cases. If the material is very thin that amount may be reduced a little. The amount to be taken out of the cut at the knee of underside is generally fixed at 1¼in. to 1¾in. Strike the medium 1½in., and hollow the top part ½in. or ¾in. more than the underpart of the cut, and check both to get same length of seam.

WANTED, at once, the Partnership of a Tailor-Master by a Lady and a Gentleman, good friends, hard-working and experienced hands, starting gents' tailoring in connection with their dressmaking and millinery establishment. Wire, or write, stating qualifications and money investing, to "Partner," c.o. Postmaster, Lucknow, India.

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REPLIES TO READERS.

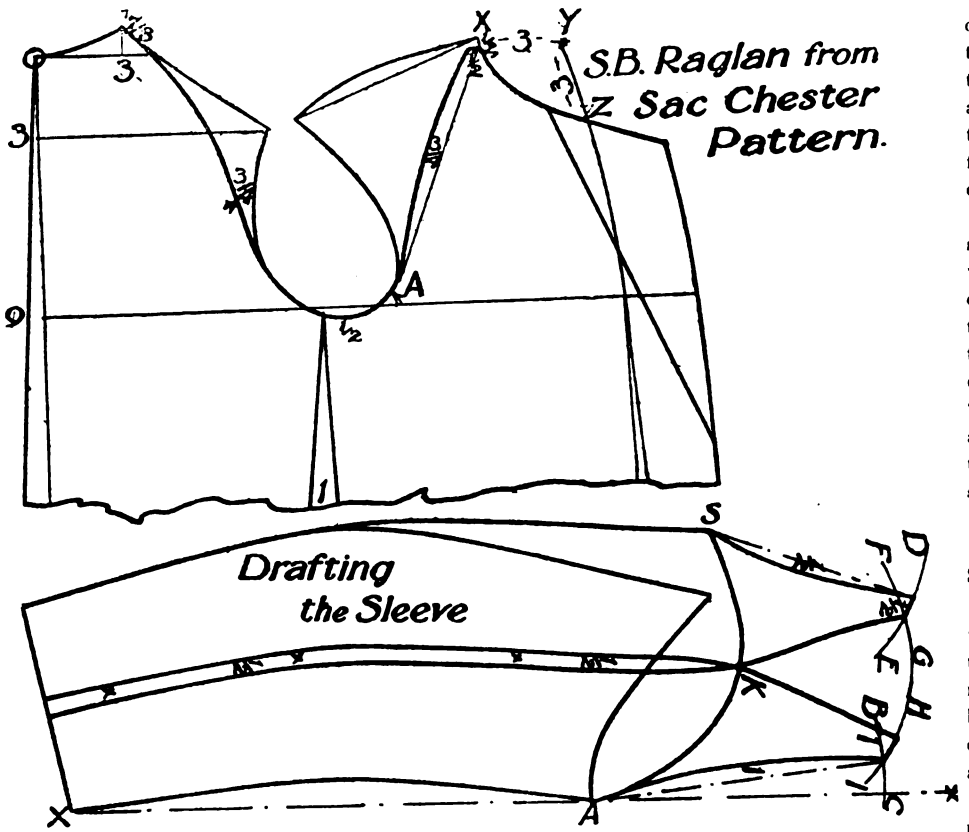
RAGLAN FROM SAC CHESTER.

"A. J." asks us to show how we produce a Raglan sleeve.

We have pleasure in complying with our reader's request, and have had the accompanying diagrams specially prepared.

Raglans are best produced from Sac Chesterfields, as shown.

Take off ½in. at X and make that part ½in. in width; connect to forearm pitch and add



on ⅜in. of round. Mark in ⅜in. at the back pitch; or a better plan is to measure off the width of back plus ½in., and shape back as shown.

Next take the Chesterfield sleeve and mark round it, and then draw the line X X.

Next measure from the forearm pitch, A, to point ½, and add from ½in. to 1 inch, according to the quantity you wish to full on to shoulder in the sleeve, and make A a pivot and sweep B C.

Measure from the back-arm pitch up to point ⅞, and apply that measure net, making a pivot of point S, and sweep D E.

K is centre of sleevetop.

From this point sweep by the width of the front shoulder of the Chester, as F, G, H, I.

I to H is made 1 inch.

Connect I to A and hollow 1 inch, also H to K.

E D is made ½in., and connect to K.

Connect D to S, hollowing ½in.

To arrange for the seam down centre of sleeve, halve the topside sleeve and add ¼in. at each side, as shown on the accompanying diagram. X X show the centre of sleeve. The undersleeve is the same as for the Chester.

There are some cutters who prefer to add ¼in. to width of hindarm instead of adding on each side of centre of sleeve.

A QUESTION OF ACCOUNTS.

"D. D." writes asking for information in regard to the following: It appears that this reader is in the habit of running a clothing club, the members of which pay him 5s. per month until the total amount, say £3, is wiped off. When the last payment is made, "D. D." is in a quandary as to whether he ought to attach a penny stamp to the bill and cancel it in the usual way when goods to the value of £2 and upwards are purchased.

Without entering too deeply into the legal aspect of the question, it is assumed that every time a member pays 5s. "D. D." acknowledges the same in some form or other; in other words, gives a receipt for the amount. Therefore when the last payment is made it is not necessary to give a receipt for the whole £3, as receipts for 55s. have already been given, but only for the final 5s. Consequently it will be sufficient to put "settled", or "paid", to the bill without affixing a penny stamp thereto.

We have known tradesmen when run out of stamps to get out of the difficulty by splitting the amount paid into two halves, say two 30s., antedating the first 30s. by a day, and thus giving two separate receipts under two different dates. The customer, of course, first of all had to give his consent to this obviously illegal transaction.

A certain tailor we knew who did a considerable business on similar lines to "D. D.", was frequently asked to give one or the other of his customers a new bill to replace one they had lost. In order to save himself the time and trouble of copying and writing each date and receipt separately he would write, "Paid at various times, 50s.", and without affixing a penny stamp; although it is open to question whether, in this case, a stamp should not have been attached.

STOOPING AND HUMP-BACK FIGURE.

"W. M. E." states that he has a customer who stoops and has a hump-back. He wants to know if in cutting a Lounge he is right in rounding the back-seam and lowering the breast line at front 1 inch to nothing at back, or will it be sufficient to shape the back and apply the front and over-shoulder measures?

"W. M. E." is quite right in his method of providing for the class of figure quoted. The variations simply mean the insertion of a wedge in the back, which gives the latter a decided round, and throws the back neck forward, giving a longer back from nape to depth of scye, while the forepart wants a vee taken out so as to shorten the length from nape to prominence of breast. The front and over-shoulder measures, if carefully taken, will get the attitude of the figure accurately, which, in conjunction with the wedge theory, our correspondent should experience no difficulty with such figures.

The methods of cutting for all kinds of abnormalities, such as stooping figures, humpbacks, etc., are fully described in the "Beginner's First Course of Cutting,"

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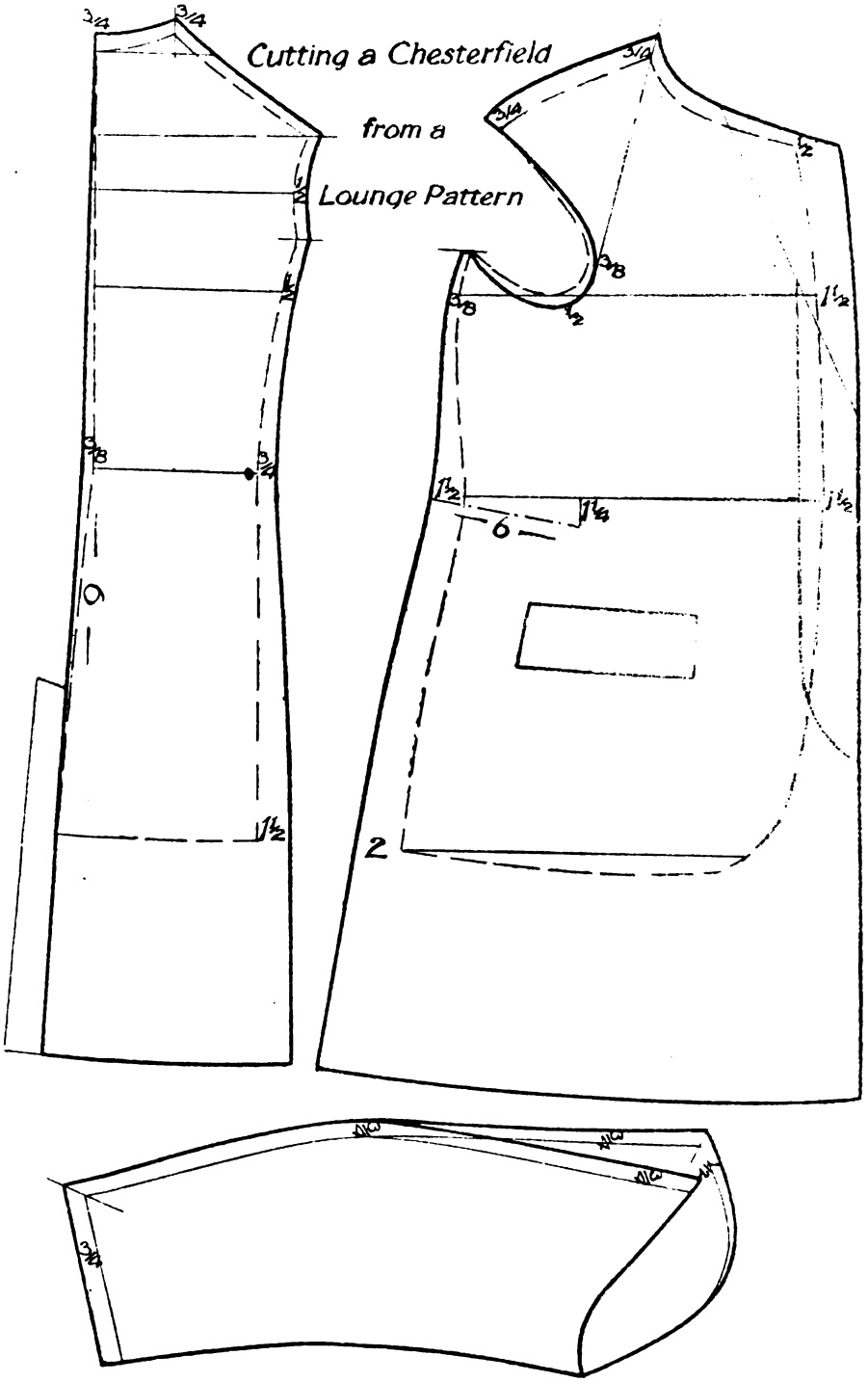
HOW TO CUT A CHESTERFIELD FROM A LOUNGE PATTERN.

"A. Y. B." asks if we would kindly show how to produce a Chesterfield from a Lounge pattern that fits a customer satisfactorily?



It gives us pleasure to comply with our correspondent's request, and we are very pleased to learn of his progress by following the articles published in our journals, and trust he will continue to make progress.

The two general methods of producing an overcoat from a Lounge pattern are, first to take the Lounge pattern that fits the customer from which to make the base of operations, or to take a Lounge pattern 2 inches larger in the breast than the size of the customer. For a man measuring 36 over vest a 38 Lounge block would be used. Mark round the back and extend to desired length, and add on for back tack about 9 or 10 inches below waist line. Fill up the waist of forepart in harmony with the style of closeness desired, and allow quite 1½in. more spring over the hips. Add ⅜in. across shoulder ¾in. to the breast, and 1 inch at front waist. Add to sleeves as shown on accompanying diagram, which illustrates the method followed when using that Lounge pattern that fits the customer as a basis.

Raise the back neck ¾in.; add ¾in. across the shoulder-seam and ½in. to width of back. Fill in centre back-seam ⅜in.

About 9 inches below waist line fixes top of tack.

Add on at sideseam as shown, ½in. at top, ¾in. at waist, and 1½in. at bottom.

Turning to the forepart add ⅜in. to top of sideseam, 1½in. at waist, and about 2 inches at the bottom.

A better plan is to come in at waist 6 inches and drop arm of square 1½in. or 1½in., according to degree of width required.

Advance scye ⅜in., and deepen ½in.

Add ¾in. across shoulder and straighten to meet width of back shoulder.

Raise gorge in front ½in.

Add on 1½in. at breast and waist on fronts and complete as shown.

This will produce an easy-fitting overcoat.

The sleeves are made ¾in. wider and longer, and a little is added to the top as shown.

POINTS IN BREECHES.

"B. F." asks if he is right in allowing 1 inch from centre line of breeches for the hole and seam, and would the breeches button in the centre of fronts?

When opening the legs is 1 inch sufficient for farmers who ride occasionally? and also would 1½in. be enough for riding breeches?

In reply to "B. F." we may state that 1 inch left in front of centre line allows for the holes and the seam, and the buttons will come on the front. If the material is such as will allow of a raw edge, then only allow ¾in. The latter is a good quantity for laced knees.

For farmers, 1 inch is generally found sufficient to open the legs, while for riding breeches proper from 1½in. to 2 inches is preferred. The system for the original Royal Breeches appeared in this journal on March 7th, 1912; but, as yet, the system by which the new Royal Breeches are cut has not been published; but we hope to do so at some future date.

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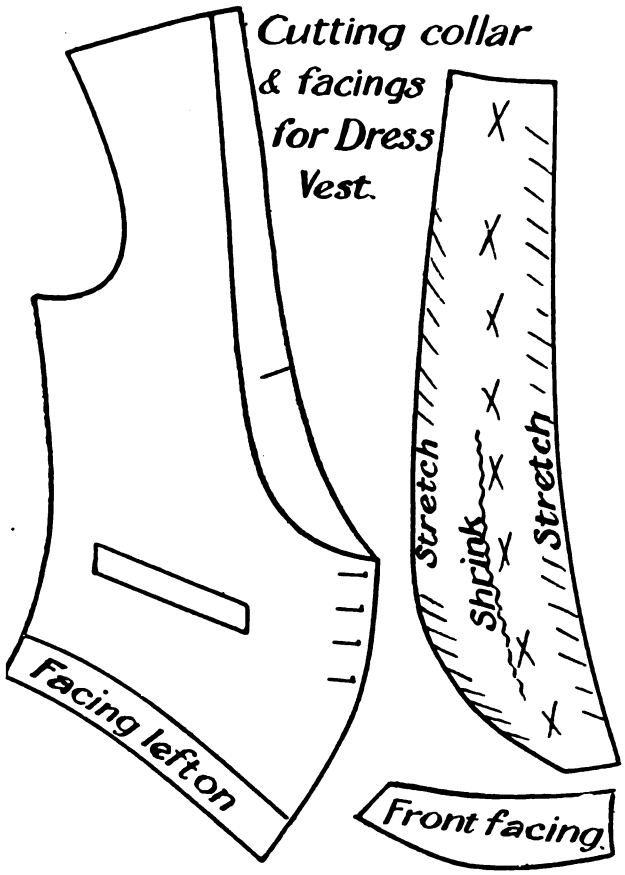
DRESS VESTS.

"VEST HAND", in the wholesale trade, finds it difficult to get a satisfactory collar in making a Dress Vest. He asks for an illustration showing how the facings are cut and manipulated.



We have pleasure in giving a diagram showing how the facings are cut. The bottom facings are invariably left on; the front facing is cut separately, and the collar cover is cut a good seam wider than the collar, and marked as shown, and then the facing allowed on as well. After the inside collar has been seamed on and cut exactly to taste, shrink the centre of collar cover as shown to get it to the shape of the opening. The outer edges require to be stretched. The front facing is felled and opened, or seamed. The front facing may be cut all in one and bagged, but the plan is not to be commended even for the wholesale trade; better to take more time and manipulate the outer collar as shown, and get a nice finish.

A FEW POINTS ABOUT BREECHES.

"G. H. B." states that, having purchased two volumes of the C.P.G. works he finds them of excellent service to him, but solicits an answer to the following: "When you take a measure from fork to knee with tape, what do you allow for fulness? and also how to fix the knee, small and calf from the leg measure of trousers? What is the cause of fulness on the inside leg of breeches?"

In reply to "G. H. B.", we may state that we advocate allowing 1 inch for fulling on at knee beyond the actual measure taken direct on the figure. Many allow 1½in., ¾in. for fulling on and ¾in. for extra play. To fix the position of the knee from the leg measure of trousers, half this quantity less 1 inch is a good guide, beyond which allow the usual 1 inch for fulling on. The small is fixed at 2½ inches below knee, and the calf 3½ inches below small. No doubt the cause of fulness on the inside of leg may be caused by excessive length from fork to knee.

The last chauffeur's overcoat pattern I had from you got me two more orders.

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The Gentleman's Tailor.

WITH WHICH IS INCORPORATED THE "MONTHLY"

Tailor & Cutter.

Vol. XLIX. No. 3. MARCH, 1914. Price 1s. 0d.

FASHIONS FOR THE MONTH.

The beautiful plates which we present with this issue are the result of an improved method in the art of fashion printing, which we feel sure our readers will appreciate for the interpretations of the current fashionable styles of dress are depicted in a truly life-like manner. The realistic backgrounds showing the finish of the backs add greatly to the value of these plates, for it is found that intending customers like to see the style of back of their coats before finally giving their order.

As this month still finds the weather retaining a cold snap, the wearing of smart light tweed overcoats is greatly in vogue, and on the first plate we have an excellent interpretation of a style of fashionable Spring Overcoat, made from a light herringbone tweed. It will be seen that this coat is cut to define the waist slightly, while the skirts have a fair amount of spring.

The back is finished with a long vent. The fronts are made to button through with three buttons, which are placed fairly closely together, the lapels of the D.B. style rolling fairly low. Three flap pockets with an outside breast pocket are placed outside, thus reviving an old style after a lapse.

The second plate shows another break from the beaten track, for we illustrate a suitable style of tweed Lounge Suit for a gentleman of mature years. The Lounge buttons close up, and has four pockets placed outside. The edges are double-stitched, and the back is simply finished with a seam and no vent.

The vest is S.B., and made to button fairly high. The illustration shows a white vest slip being worn.

The trousers are fairly wide and creased down fronts.

The third plate is of special interest, for it gives a splendid conception of a fashionable Riding Suit. The coat is cut very easy fitting, with plenty of skirt. Four buttons are placed down the fronts, and the slanting pockets give it a sporting character. The edges are double-stitched, and the general finish is such as to give strength, for these garments undergo great stress in wear.

We get on this plate an excellent interpretation of a smart pair of riding breeches. Made with wide thighs and tight-fitting at knee, with the buttons coming on centre of fronts, the leggings, which are of blocked leather, just showing three buttons, and the buckskin strappings are the characteristic features of these smart breeches.

The demand for breeches suits is increasing yearly, for it is found that tailors can nearly all turn out successful breeches, and almost every gentleman favours a pair of well cut breeches.

The last plate illustrates a very smart D.B. Reefer Suit. It will be observed that the lapels are of the neatest character, and are arranged to roll low, the fronts fastening with two buttons. The back is finished with a seam and vent.

The vest worn with this suit is of the S.B. no-collar class, with which is worn a white vest-slip to add a dressy appearance.

The trousers are cut fairly wide and taper smartly towards bottom.

Here, again, we have evidence of the popularity of the creased fronts. A plan followed by many gentlemen is to order an additional D.B. Reefer with their S.B. Lounge Suit, in order that they may effect an easy change.

Those of our readers who are desirous of keeping abreast of the times will do well to secure patterns of these stylish garments cut by acknowledged experts, and advertised in these columns at special rates (see advertisement pages).

Specially cut patterns to any measures, 1s. 3d. each, post free.

The great part of all the mischief in the world arises from the fact that the men do not sufficiently understand their own aims. They have undertaken to build a tower, and spend no more labour on the foundation than would be necessary to build a hut.—Goethe.

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AMERICAN STYLE LOUNGE SUIT.

BY WEST END COAT CUTTER.

There has come a great change over the American style of dress in recent years. At one time we saw nothing but that extravagantly voluminous style of garment worn by the American citizen, but gradually they are becoming more English in their mode of dress. And whereas the extremely wealthy American patronises English firms for his clothing, which is exclusively made in the best English style, there is a growing tendency for all Americans to wear the English type of clothing.

In the accompanying diagrams I am giving the most up-to-date style as now worn.

DIAGRAM 1.

We have in this diagram a style of trousers not only worn by Americans, but one that is gradually gaining favour with dressy Englishmen.

Commence to draft by squaring O O.

Come down 10 inches for height of body, 24 inches for position of knee, and 42 inches for side length plus band.

Come in from 10, 4½ inches and 9 inches; and from 42, 4 inches and 8 inches.

Draw front balance line through these points.

Come out from 9 to 11½ and 12½.

Come inside balance line at knee 1½in., and 1¼in. at bottom.

Come inside at knee on side line ½in., and 1 inch at 42.

Make width of top half at waist 9 inches, which allows for 1 inch to be fulled on.

Square back the various points on side line by the front balance line.

Hollow the instep 1 inch, and draw with a free hand through the points given, and your top half is complete.

To produce the under half come up from 9, 8½ inches, and draw straight line from 12½ through this point.

Come out from 12½, 2 inches, which is 14½ inches from 10.

Come outside at knee 1 inch, and at bottom ¾in.

Raise above square line at top 2½ inches.

Measure up the waist, allowing 2 inches more than half waist, 17½ inches.

Now complete under-half as shown.

Make width of waist-band 1½in. bare; length ½in. more than half the waist.

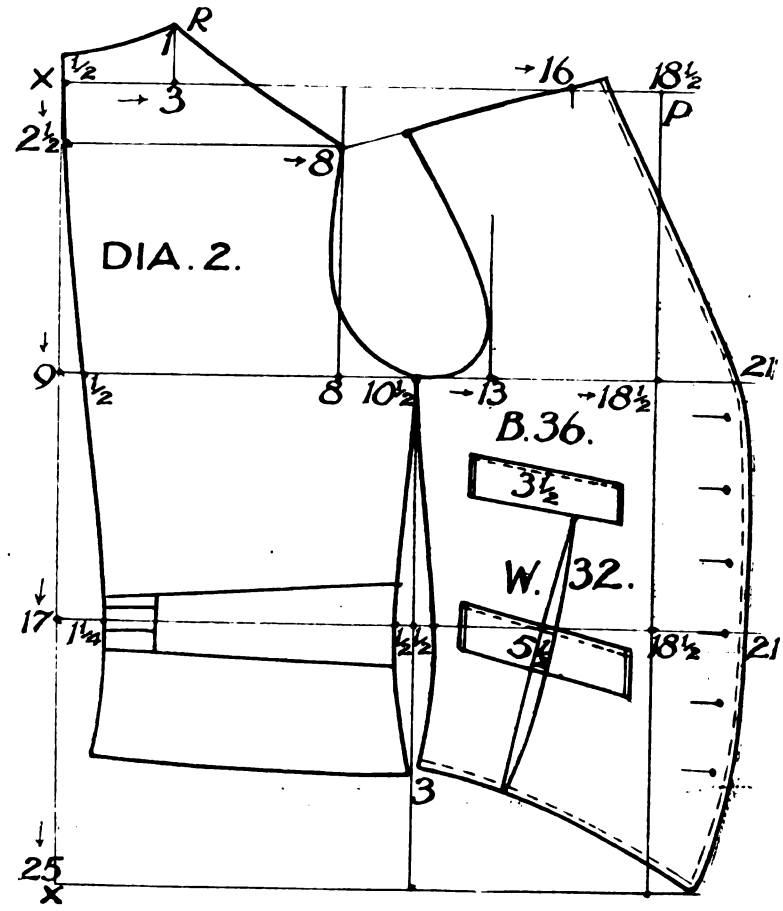
THE VEST. DIAGRAM 2.

Commence to draft by squaring down from X to X and out to P.

Come down from X 2½ inches, depth of scye 9 inches, natural waist line 17 inches, full length 25 inches.

Make width of back neck 3 inches from X, and raise above line 1 inch, and ½in. at the back.

Square out from 2½ to 8 inches for width of back.



Make position of front neck 16 inches from X, and draw a line from 8 to R, and through from 8 to 16.

Make point P 18½ inches from X.

Square out from 9 to 21 inches, which is front edge of vest.

Hollow back ½in. on this line, position of underarm-seam 10½ inches, front of scye 13 inches.

Square out natural waistline to front edge, 21 inches. Hollow back 1¼in., ½in each side of straight line at waist.

Square out from 25 to breast line.

Raise run of bottom edge 3 inches at side. The vest must always be kept long, because the trousers are cut somewhat low in the body.

Now run a free hand through the points given, and your garment is complete.

THE COAT. DIAGRAM 3.

Square down from A to C and out to B.

Come in from A 3 inches for width of back neck.

Raise above line 1 inch.

Make position of neckpoint 16 inches, and the front breast line 18½ inches.

Come down from A 2½ inches, depth of scye 9 inches, natural waist line 17 inches, full length 32 inches.

Square out from 2½, 8¼ inches.

Draw line from this point to T, and 16 inches at neck.

Square out from 9 to front edge 22 inches.

Hollow the back ¼in.

Position of under cut 11 inches; front of scye 13 inches.

Make position of hindarm pitch 2 inches down, and width of back pitch 4¼ inches.

Now complete shape of shoulder, making front shoulder almost straight from shoulder seam to forearm pitch.

Square out from 17 to front edge, 22 inches,

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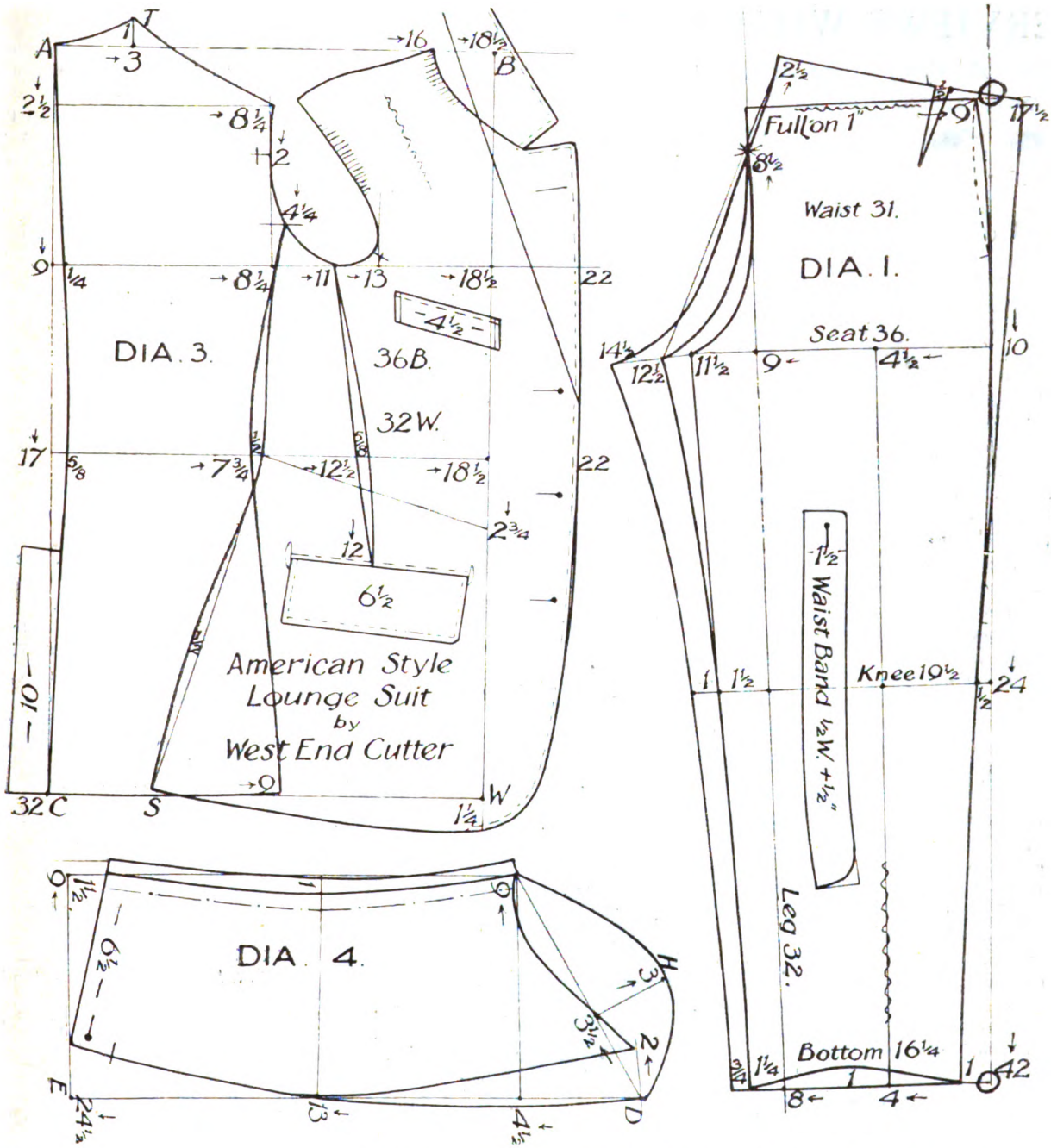

Hollow the back ⅝in.

Continue on to 7¾ inches, 8¼ inches, and 12½ inches.

Square out from 32 to W.

Make width of back 9 inches.

Come down from natural waistline in front 2¾ inches.

Place square on the angle and draw a line from here to S, adding on ½in. of round.

Drop the front 1¼in. below the square line.

Position and size of pockets are indicated by the drawing, the outside breast pocket being on the small side, this being quite in keeping with the American type of coat.

The shoulder points are slightly built, and the shoulder worked out hollow to give what the American calls a concave appearance.

This completes the foreparts, the sleeve for which is produced as follows:

Come down from D 4½ inches for depth of hindarm pitch, position of elbow 13 inches, and full length at E 24¼ inches.

Square out from 4½, 9 inches.

Square down from this point to 9 on E line

Draw line from D through to 9.

Come down 3½ inches.

Square up to H 3 inches.

Hollow the forearm 1 inch. Raise above the line at cuff 1½in. Make width of cuff 6½ inches.

Now complete top half through all the points.

To produce under half come in from D 2 inches, and shape it in the manner shown.

It will be noted that the forearm is cut on, the under half correspondingly has to be reduced.

The cuff is finished as a rule with one hole and button.

This completes the whole, the style indicated being quite the correct thing.

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INTERVIEWS WITH NOTED TAILORS.

WINNER OF FIRST PRIZE LOUNGE.

BY OUR OWN COMMISSIONER.

We have much pleasure in placing before our readers a diagram and interview with Mr. Alonza Evans, of Treharries, the winner of the First Prize Medal in the class for tailor-made Lounges at the recent Exhibition.

Our Commissioner obtained from Mr. Evans some suggestions which may be of service to our readers, and these are embodied in the following notes.

One of the principal points in making up a Lounge on the same lines as the diagram is to see that the various parts are properly manipulated. These are all marked on the pattern and diagram. The shaded parts at the shoulder ends and scye should be well strained out, and the hollow between neckpoint and shoulder well shrunk. The waist should also be well shrunk and slightly strained on the sideseam at the hollowest parts.

The balance marks should be followed implicitly or else there will be trouble before the garment is finished to the satisfaction of the customer, and it is necessary to have all the parts carefully baisted by hand. The amount of hand work to be put in the garment depends very much on the price paid by the customer. Put as much hand work in the garment as you can afford.

When making up this style of Lounge I always use a nice soft Syddo through the fronts, and on all other jackets of the best class. This—Mr. Evans assured our Commissioner—was the best thing he had discovered for producing a nice soft roll that would always keep the shape and retain its appearance.

He does not approve of much padding in the shoulders, just a layer of domette to help in giving the shoulder a firm but soft feel. Neither does he approve of a great deal of wadding except round the back scye. This is carried up the back section as a wing-piece and gradually thinned out over the shoulder-blade.

When the American shoulders or sleeve-heads are asked for he makes up a soft pad of wadding to come over the shoulder and a little way down on the arm. This has to be built very carefully, and the bottom edges carefully graded off so as not to make a break on the sleeve.

The collar is the "coping stone" of the coat, and gives character to the fronts, as well as being a help to the fit.

The under collar is therefore made of melton to match the shade of the material the coat is made from: this is felled on, and so gives a very thin finish round the neck, and assists the fit of the coat.

The following are the instructions for making out a full-size pattern:

Lounge measures: 36, 32, 37½, 9, 17, 32, 7⅞, 20, 31½, 8, 12¾, 17¾, 17 roll of lapel.

DIAGRAM 1.

O to 3 one third of scye depth.
O to 9 scye depth.
O to 17 natural waist.
O to 32 full length.

Square lines across.

O to 3 one-twelfth of chest, and raise ⅞in. and shape back neck.

Suppress waist ¾in., and shape back-seam as shown.

Apply width across back plus two seams at 2 inches down from line 3.

Square up from breast line to line 3, and add ⅜in. spring on shoulder end.

Draw back shoulder line.

Now come down 4¼ inches, and go out ½in. for top of sideseam.

Drop square on waist line ¼in. to find spring of sideseam, and square by 7½, which is width of back at waist plus back suppression, or make it one-sixth of chest plus ¾in., and finish back as diagram.

On breast line come in 10½ inches for fish under arm, 12¾ for front of scye, and 20¾ half chest plus 20 inches.

Raise 1½in. at 12¾, and sweep B by over-shoulder measure from 12¾ less A ¼in. back.

Now sweep C from 12¾ by front shoulder measure less back neck, and make 20¾ to C ¾in. longer than 12¾ to C, and where segments intersect finds the front shoulder point.

C to B ¼in. less than ⅞ to ⅜, line A of back.

Rule from B to 1½ and shape scye.

Square down from 20¾ to waist line and go out ¼in. Draw line for buttons, which are placed 4 inches apart.

Now go out 1½in. at 20¾, and 1 inch at bottom button.

Suppress waist at sideseam ⅞in., and take out ½in. fish about 4 inches from sideseam.

Come in again from sideseam 6 inches, and drop square 1½in. for spring over hips.

Make pockets 6½ inches long, and let them run with bottom, which is draped 1½in. in front.

The fish is 12½ inches long.

The lapel rolls 17 inches, and to find position of step sweep from end of roll 9½ inches up, and make it about 2¾ inches wide, and finish gorge and fronts as shown.

The collar is cut by the C.P.G. system, so I need not say any more about that.

DIAGRAM 2.

Square line O 4¾ by O B.

O to ⅞, ⅞in.

O to 5 width of scye.

From ⅞ to 9½ 2 inches more than from front pitch to B, shoulder end.

O to 4¾ half from ⅞ to 9½.

Rule from 5 to 4¾ and shape top half, adding ¾in. of round.

Apply width of back, 7⅞, at 9½, and mark off length of elbow and cuff, and whilst tape is in this position sweep from E to B by 9½ to find forearm length.

Place A half-way between 5 and B.

Rule A to D and make this one-fourth of chest plus ½in.

B to E cuff, one-sixth of chest, plus ⅜in.

Square B E by E D.

Add ½in. round and hollow forearm 1 inch.

For the undersleeve measure round from back pitch under scye to front pitch, Dia. 1, and apply same, adding ½in. from 5 to F, Dia. 2.

Hollow seam about ¾in. and finish as shown.

Our Commissioner was present when the garments in this class were adjudicated on, and recalls how keen was the examination. The adjudicators scrutinised every part of each of the garments, cutting, making, finish,

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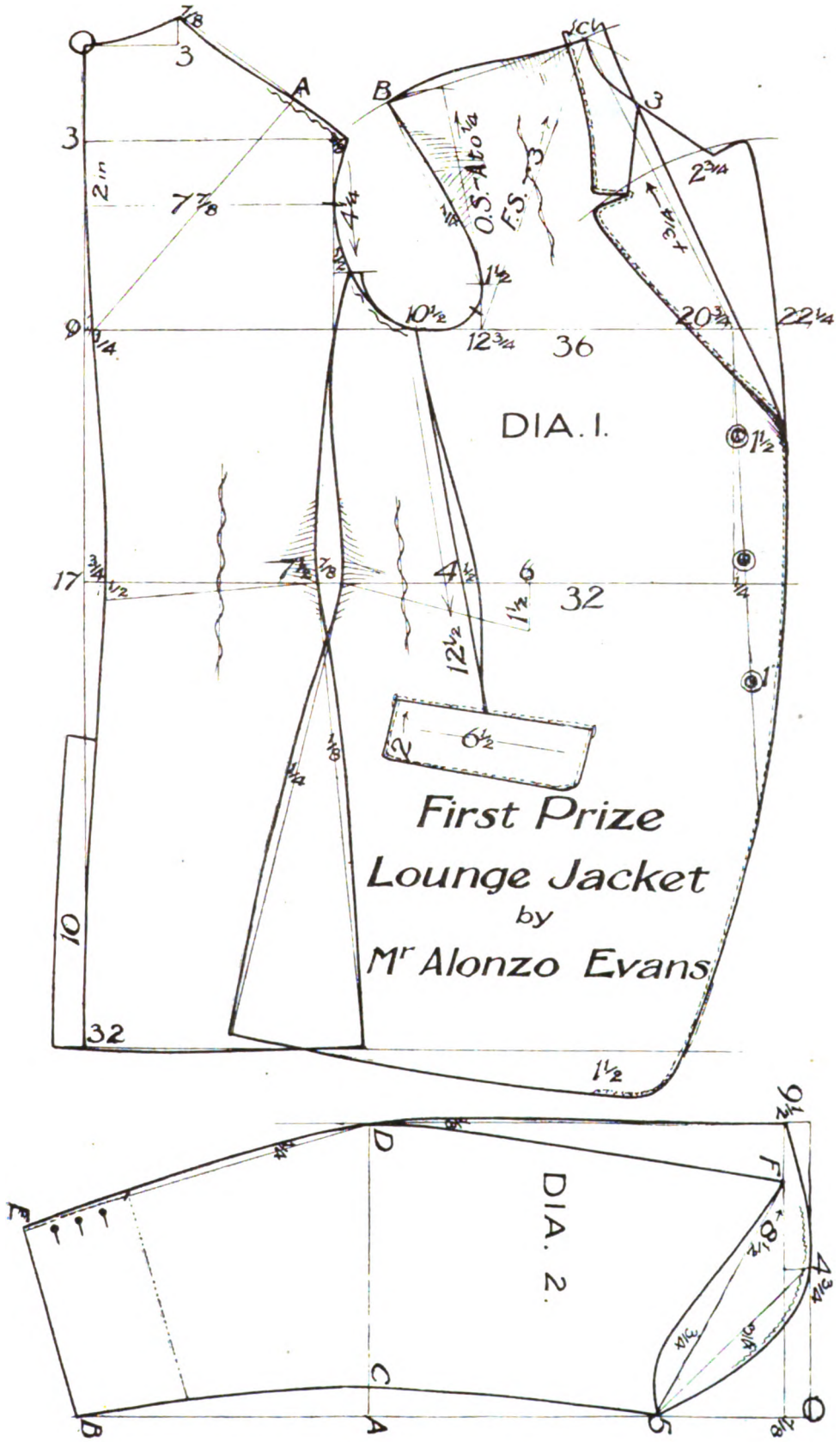

INTERVIEW WITH NOTED TAILORS

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and style, and Mr. Evans's garment received the largest number of marks in the Lounge Class.

In addition to winning the first prize in the Lounge Class, Mr. Evans secured a highly commended diploma for an Overcoat made of a soft blanket cloth, and these successes will no doubt stimulate him to further efforts in the future.

The accompanying photograph of Mr Evans, and the following personal details were extracted from him by our Commissioner—as the subject is rather a modest young man He is the son of a tailor, and was taught the trade under his father's directions. Fortunately, Mr. Evans, sen., is a man of wide experience, and has made practically every kind of garment in different parts of the country, as well as the West End of London.

Young Mr. Evans was a student with us some four or five years ago, and we remember him as a studious youth who took a great interest in his work. He has since paid several visits to London and other cities, and has always made it a point to learn something about his trade whenever that was possible, either by exchanging views with other tradesmen or observing the best-dressed people.

The medal and diplomas were duly sent to Mr. Evans, from whom we received the following letter:

"I now take the opportunity of thanking the Staff of the 'Tailor and Cutter' Academy for the sound and courteous teaching I received during my short stay at your Academy. Believe me, it was one of the happiest times of my life.

"I also wish to thank you for the prizes I must say the Diplomas are beautiful productions. I have no hesitation in recommending the teaching adopted by you as the simplest and quickest way to learn the cutting.

"Wishing the Academy every success, I remain, yours faithfully,

"ALONZA EVANS."

"BRISTOL" forwards a draft of a Morning Coat, and wishes us to give our opinion of same.

We have examined and tested the pattern, and in our opinion it is quite ½in. too shallow in the scye. The balance is all right, but the gorge is too much hollowed, while the difference between the natural and fashion waist lengths is also too great.

FASHIONABLE S.B. LOUNGE.

BY THE CUTTER'S PRACTICAL GUIDE SYSTEM.

In this article we deal with the cutting of a fashionable Lounge Jacket, together with lengthy explanation of the sleeve system.

We are glad to know that many aspirants to the cutting-board, including some new readers, are putting the first article to good use. Some of the letters received are merely words of thanks and praise, while others wish small details in the application of the system cleared up, by further explanation, and to these we recommend the careful perusal of the Lounge System, in which the answers are dealt with in the course of explanation.

In answer to "New Reader," and others, we beg to state that a copy of "Vincent's Proportionate Scale for Males" will be sent on receipt of three Id. stamps.

THE SYSTEM.

Sample set of measures: 36 chest, 32 waist, 37 seat, 9 depth of scye, 17 natural waist length, 31 full length, 6¾ across back, 20 to elbow, 32 to cuff with arm bent, 8 across chest, 12½ front shoulder, 17 over-shoulder.

Special features: Three-seam back without vent, moderately defined waist and skirt room, soft roll to button three, with cut-away fronts, two cross-flaps, out-breast welt, and in ticket and breast pockets.

Rule the back construction line, O 31, to the desired length.

O to 3 one-third of scye depth.

O to 9 depth of scye.

Divide from 3 to 9 into three equal parts.

O to 17, the waist length, to 26 9 inches below the waist for the seat point.

Square lines outward.

Mark in ½in. at a point 2 inches above 17, and draw the back-seam from O through ½ and 26.

O to 2¾ one-sixth of scale less ¼in., and raise ⅜in. as shown.

On line 5 apply the back width, adding ½in. for two seams.

Square a line up from about G to meet this measure, and then add ⅜in. of spring on the shoulder end.

Rule back shoulder line and shape the edge as shown.

At G go back ¼in. and square down.

From J go back ¾in. to find K, and draw the back line either through L or a trifle outside of same to taste.

Keep back line almost straight at G and add ¼in. of "corner" beyond the squared line of back width.

Complete the back width as shown.

Some prefer to make the width of back at waist one-sixth of chest, or one-third of scale, but as this rule fails when the back at shoulders has to be varied from the average measure to meet disproportionate figure, that here laid down will be found superior.

For close-fitting waists make J to K 1 inch.

Measure forward from ⅜ to J, half chest plus 2½ inches, from which point go back to I the across-chest measure, 8 inches, and raise 1½in., as shown.

Sweep C from I by the front shoulder measure less the back neck. Actual length for this figure is thus 9¾ inches.

J to C 1 inch more than from I to C.

Where the two segments intersect locates the neckpoint.

Sweep B from I by the over-shoulder measure less the distance from ⅜ to A of back. Thus, if from ⅜ to A measures 9 inches, I to B must be made 8 inches to make 17 inches over shoulder.

C to B ¼in. less than from ¾ to ⅜ of back.

Rule to 1½ and shape the scye as shown.

Hollow it ¼in. beyond line and to within ¾in. of I, and keep it fairly straight at back so that it can be drawn in with silk selvedge where marked by wavy line.

Nip in waist ¼in. at a point above J, and overlap hip 2 inches where the seat size is 1 inch larger than the breast (a proportionate figure), and vary this ¼in. for every inch of disproportion; thus for a 36 breast and 36 seat make L M 1¾in., and so on.

Add ¼in. of seat curve and shape the side seam as shown.

G to H one-sixth of scale.

J to N one-sixth plus ½in., or 3½ inches.

N to P about ½in.

Terminate the fish at the pocket at 12½ inches down.

Coming to the front formation, go out at D 2¾ inches, or as back neck from C, and draw the true centre line from D through J to T.

J to T is square for proportionate figures only. For others, measure up the waist and all, 2½ inches.

D to E one-sixth scale, 3 inches.

Place square down with point 2 at 2 inches below C, while one arm is on C and the other on E, thus finding E F, and a good guide for the gorge.

Fill up the square 1¼in., always.

Beyond J and T add 1½in. for button-stand, and round front off at 3 inches back from S.

Drop R 1¼in.

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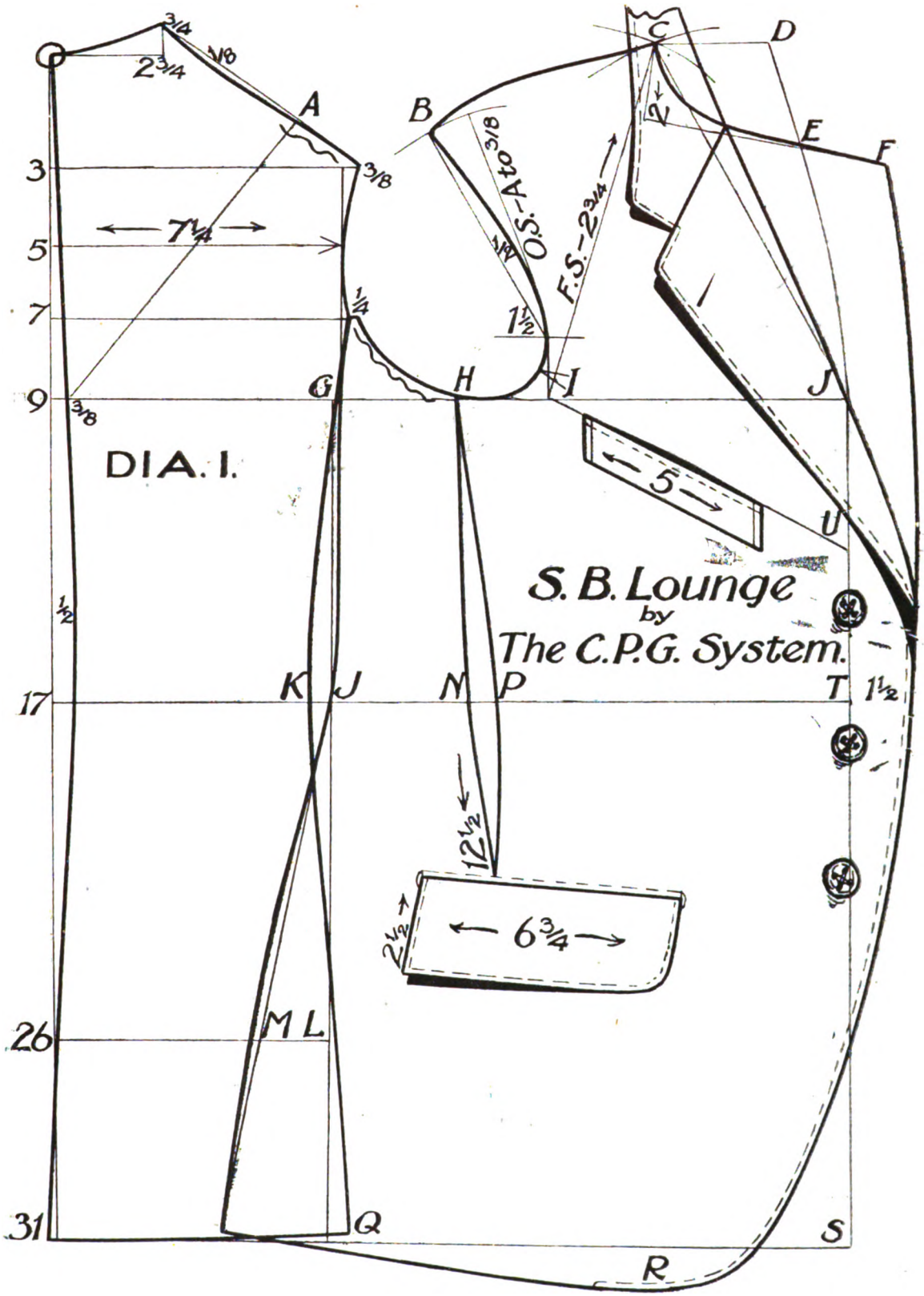

FASHIONABLE S.B. LOUNGE, BY THE C.P.G. SYSTEM.

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Slope flap with bottom and place it ½in. nearer back, measuring from bottom button and sideseam.

The breast pocket is placed at 1 inch from scye and sloped from I to U at 3 inches below J.

The button-stand on the line.

THE SLEEVE.

Diagrams 2, 3 and 4 show the various measures taken on Diagram 1, whilst Diagram 5 shows the completed sleeve.

First rule line O 24½, a variable length.

From O to 5½ is the depth of forearm, and made equal to E F, on Diagram 3.

O to 1 1 inch, or find the hang of sleeve as follows:

Place a square upon the pitches L and M, whilst at the same time adjust the long arm in the desired balance.

Hard line, L P P, shows a too forward hang; and L N N a too backward; whilst L O O, the dot and dash lines, show what may be considered a reasonable balance.

Judgment must be exercised to the full in connection with this point, for although it is customary to test it when baisting in the sleeve and vary the pitch accordingly, still this, when done to a considerable extent, is far from successful. After placing the square down, imagine the long arm to be the made-up forearm crease, and slight adjustment will quickly enable the student to decide upon the correct balance.

P would come in front of pocket flap, whilst N would reach the centre of same; whereas the correct hang is usually considered that which crosses the centre of the front half of the flap.

Assured of this point, note the distance from M to O (4½ inches for this size, and this (the hang of sleeve quantity) is measured up from 5½ to 1.

For stooping figures use the forward hang, P P, which may produce O to 1 only ½in.; whilst for the erect or soldierly type, or very stout men, line N N would be best suited when O to 1 might measure 1½in.

The distance from O to 1 is greatly influenced by the position of back pitch, hence the above-mentioned quantities must only be taken as approximate.

Square out from O and I.

Measure A to B, Diagram 2, and add to this the distance taken in a straight line from C to D (9 inches for this size); thus from 1 to 9, Diagram 5.

O to 4½ half from 1 to 9.

Rule from 5½ to 4½ and shape the rounded top-half as shown.

To mark the length of sleeve place 6¾, the width of back, at 9, and mark off the elbow, 20, at E (see sweep), and cuff, 32, plus ½in., at F.

Swing the chalk on tape at 32¼ forward, finding 24½.

Halve from 24½ to 5½, and rule from 15 to E.

Draw forearm lines at 1¼in. in, and fill up as shown.

From 15 to E half scale, 9 inches; and from 24½ one-third, plus ½in., or 6½ inches.

Rule F to E and finish topsleeve as shown.

For the undersleeve measure round the underpart of scye from pitch to pitch (G round through K to H, 8 inches for this size).

Apply to Diagram 5 from 5½ to line I, 9 inches at D; also mark the dot and dash line from H to 1 on line G, an equal quantity 8 inches.

Where the largest dip occurs, say at 2½ inches from H (point J), note the distance (see H).

Let 5½ to C equal H to J, and make C ½in. less than J K. Shape the hollowed line as shown.

Sweep in from 9 to D by E, and finish as shown.

There is no infallible method of getting the correct slope of cuff. The sweep, F to 24½ by 9, is apparently the safest guide; but many choose to drop forearm ¼in. below the sweep, while others square out to meet F, and raise point 24½ 1½in. for all sizes.

London Model Patterns.

Tailors who wish to be up to date and keep abreast of the times must, from time to time, renew their pattern outfits; if not they soon find themselves left hopelessly behind. We know of no better time to invest in a set of new model patterns than now, before the early Spring trade commences. But these patterns must be of the best, thoroughly reliable, and tested and tried in every possible way.

In view of these facts we have anticipated the demand by having had produced for us an entirely new set of model patterns, consisting of Lounges, Morning Coats, Raglans, Vests and Trousers. Determined to have the best or none at all, we were fortunate in enlisting on our behalf the services of one of London's most famous cutters, a gentleman of wide and extensive experience of the trade, and one who is at present in "active service," and successfully filling one of the best positions to be secured only by the man of exceptional ability and undoubted talent.

Setting his fertile brain and trained and skilful hand and eye to work, this genius has produced something unique in model patterns, such as never before has been produced.

Having spared no pains to excel himself, he applied his knowledge and experience in further testing them, anxious that these patterns should not go forth, and his reputation be placed in jeopardy, until they had been thoroughly tried by every possible means. The result of these severe tests pronounced them as nearly perfect as patterns will ever be, and they were handed on to us for the benefit of our readers generally.

In a most remarkable degree these patterns have embodied in them the smartness and stylishness of the present London fashion, with the necessary features in order to make them adaptable for Provincial trades, a combination as unique as it is invaluable. This makes them peculiarly and particularly suitable for trades outside of London, and every Provincial tailor, if he were wise, would "scrap" his old patterns and straightway invest in a set of these "London Models," and thus gain a reputation for smart and stylish garments that will help him to build up a business that will recommend itself.

With regard to the individual patterns in each case, the latest cut and style have been embodied in them, always, however, bearing in mind the needs of the Provincial trades. Purchasers can therefore rely upon them as being correct for the coming Spring and Summer, both in outline and every other detail.

In order, however, to still further enhance the value of these remarkable models, and determined to spare no expense in the matter, we prevailed upon this famous and expert cutter to add to their utility by giving a few hints on how to put these garments together to get the most satisfacory results. With this gentleman's characteristic thoroughness, which has doubtless gained him his enviable position, these few hints developed into a fairly lengthy, fully illustrated essay. Thus, in addition to the patterns, the purchaser has a valuable treatise on the art of making up, that will be prized by its possessors for many a long day.

This will be found to be full of information gained by years of study and practical experience, by one who has been "through the mill," and hence knows what he is writing about. The diagrams with which this essay is illustrated have been specially engraved for this purpose, and with the sole object of making the subject treated of as clear and simple as possible.

We know there can be no better patterns obtainable anywhere, no matter how much higher they may be in price; there can be nothing better than the best. Therefore, in order that our readers may see these remarkable patterns, and put them to the test, we are offering, during this month only, one single pattern for 1s., or a set of seven for 4s.; any two sets 7s. 6d.; or the complete outfit for 15s., including in each case the valuable essay on making.

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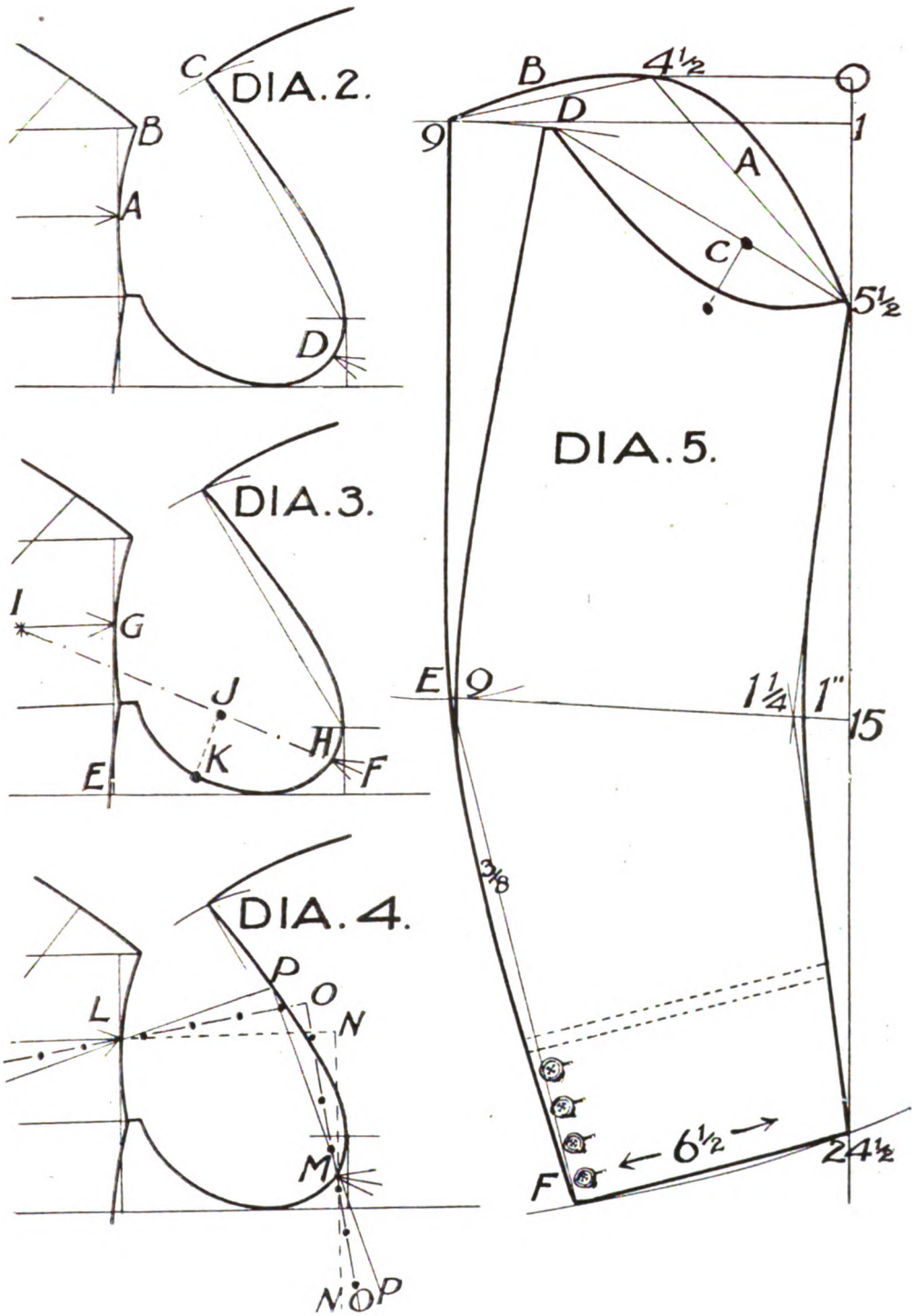

FASHIONABLE S.B. LOUNGE, BY THE C P.G. SYSTEM.

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Hints on Making Fashionable S.B. Lounge.

There is a deal of careful manipulation required in the making up of the modern Lounge garment compared with what existed a few years ago. To-day the Lounge is very much more than the round jacket covering that was thought good enough to "knock about" in.

So far as the garment being dealt with at the moment is concerned, there is an amount of detail work, both inside and out, which requires careful handling if the finished garment is to possess that character and style which shall stamp it as a stylish production.

The first preliminaries after the marking and fitting up has been done is the sewing of the underarm cuts, and the sewing on of the outside breast welt and welt-facing. At

DIAGRAM 1

We show the breast pocket facing pressed open, and the sewing of the vee in progress. The full view of the internal details of the forepart are shown at Diagram 2. There we have the cut pressed open, the pockets in with stays for tacking the ends through, and you will note how the body canvas is utilised for this purpose at the breast and front end of bottom pocket.

The shoulder will be shaped a little before baisting in the canvas, and to meet this a stiffening agent, such as extra canvas or one of the many substitutes of the haircloth family, will be put through the shoulder. This will need cuts at scye, neck, and centre shoulder, as shown in Diagram 2.

The most important of these is the one marked A, for by its opening out from nothing at its lower end to about 1½in. at top, we secure the hollow necessary to the proper set of the shoulder and the required length over the front shoulder and gorge.

The break line of lapel will need gently steadying along its upper portion, and this we do with a bridle of thin silesia placed between the canvas and cloth, and going right through the lapel so that it may be padded in with the canvas. This is shown projecting beyond the top of lapel at B.

Two of the most important details are illustrated at Diagrams 2 and 3: we refer to the steadying of the front edge and the putting on of the facings.

At Diagram 2 the canvas has been cut away about ⅜in. from the front edge, and stay-tape felled along with a view of securing the necessary control of the extreme edge.

The position and amount of steadying or drawing in is shown on Diagram 2, where we see the front edge after it has been drawn in but not shrunk away. When this latter operation has been carried out, the length shown by the shading will be forced back towards the centre of the canvas, and so help the garment to set cleanly over the figure.

The edge will be kept to a straight line almost, while the fulness is being dispersed and carried to the part of the forepart where it is most required.

The next thing is the fitting of the facings. Below the turn the edge needs to curl towards the wearer; above the top hole freedom must be given to the facings or the lapels will not roll properly.

DIAGRAM 3

Illustrates the facing baisted ready for sewing, either by hand or machine. The shaded portion gives an idea of the gradual distribution of fulness around the lapel, and the plainness of facing below the turn. In order to bring out this detail in the printing it is necessary to shade the diagram rather heavily, but in actual practice all that is allowed on the facing is a seam extra; this will give us all the ease necessary for ordinary materials and the majority of turns.

The seam, extra both in width and length, will give you that gradual ease illustrated at Diagram 3.

DIAGRAMS 4 AND 5

Show the collar in two stages of make-up. The first presents it ready for padding, and the second after it has been padded and pressed.

You will note that there is no excessive hollow given to the crease-row at Diagram 5.

DIAGRAM 6

Gives us a general view of the front after the collar has been put to neck and baisted ready for the drawing of the ends; and you will note that the line of crease on collar and lapel is practically a straight fall from shoulder to top hole, with just the semblance of control immediately above and below the junction of collar and lapel.

The sleeveband finish is a matter of personal taste, though the three-holed cuff here represented at Diagram 7 gives a good appearance to the sleeve. The cuff is lined on the inside with thin canvas, and the stitching and holes go through it, while the cloth turn-up is also fastened to it.

The general rules governing the putting in of sleeves hold good in this garment, as also do the rules to be observed as to ease and run of linings at all points.

A Rough Balance-Sheet.

"PROFIT AND LOSS" sends us a specimen of a rough example of balance sheet, and asks us to say if it will give a true estimate of profits, and if by using it he is on the right lines. As the sheet gives a very concise form of a profit and loss account, we have much pleasure in reproducing it, thinking it may be of service to some of our readers. It will form quite an accurate statement if our correspondent will make the alterations we have done, viz., substitute creditors for debtors and it is, of course, quite understood that, under "purchases" are included wages, salaries, rent, rates, taxes, etc.

1912.			
Stock, Jan. 1st	£140	10	0
Purchases	620	12	0
Creditors	90	5	0
Balance (profits)	137	11	0
Total	988	18	0
Stock, Dec. 31st	£120	10	0
Debtors	138	7	0
Sales	730	1	0
Total	988	18	0

1913.			
Stock, Jan. 1st	£120	10	0
Purchases	624	13	0
Creditors	98	14	0
Balance (profits)	167	4	0
Total	£1.011	1	0
Stock, Dec. 31st	£143	0	0
Debtors	138	4	0
Sales	729	17	0
Total	£1.011	1	0

CUSTOMS OFFICERS' DRESS.

"CHINA" enquires for particulars of customs officers' dress for Chinese stations.

We advise our correspondent to see the Naval dress regulations, which are issued in "The Navy List," quarterly, about 3s. This contains full details.

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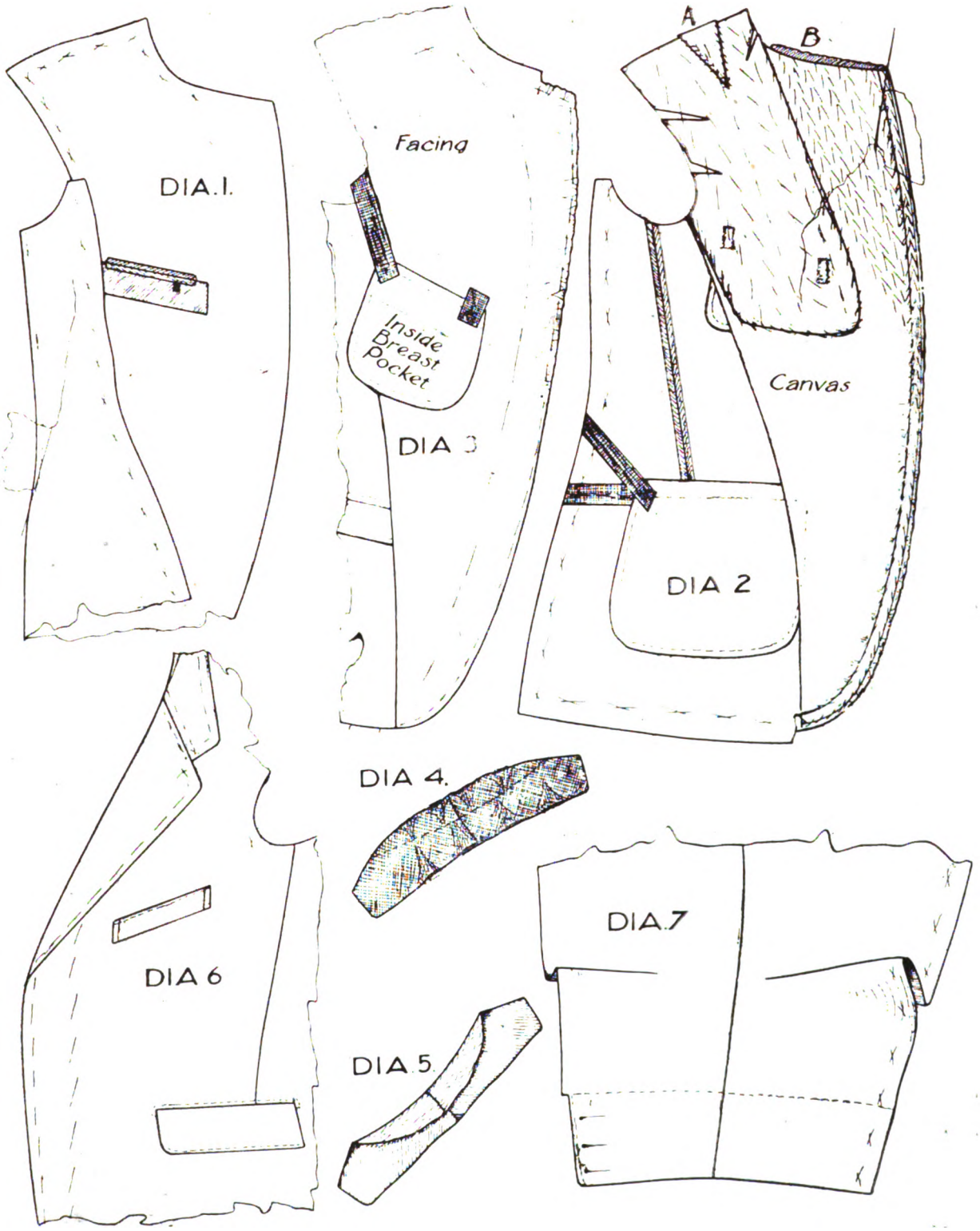

HINTS ON MAKING S.B. LOUNGE.

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Students' Portrait Gallery.

We have much pleasure in publishing the photograph of our former student, Mr. Seth Cook, who recently completed a course of instruction and was successful in obtaining an Honours Diploma as the result of the technical examination.

We had the pleasure of interviewing Mr. Cook, and gathered from him a few notes of his interesting career.

He commenced his tailoring career at the old-fashioned town of Croyland, famous for its old Abbey and Triangular Bridge, being apprenticed with one of the oldest firms in the district (Scholes). After moving to different towns he eventually went to Peterboro', where through the kind tuition of Mr. Evans, a good old Welshman, head cutter at the Co-Operative Society, for whom Mr. Cook was working, he gained a splendid insight into the trade.

He has not, however, confined his studies to the trade, and believes in the old maxim, "Work while at work and play while at play," so he had several hobbies to keep an equal balance. He has been a member of the Peterboro' Athletic Club, which has turned out several national and international champions, for a number of years, and he has been very successful as a prize-winner, gaining many first and second prizes, and last year gained second place in the district championship. He takes a great interest in all out-of-door sports. He also takes a great interest in music, being a player of the violin and 'cello, and had many pleasant evenings at the Students' Home with his violin, and others at the piano. He has played first violin for several seasons in one of the best choral and orchestral societies in the Midlands. He is also a chorister in the Croyland Abbey, and occasionally plays solos on the 'cello at special services.

In reference to his visit to us he says: "Mr. Evans advised me to further my knowledge of the trade by paying a visit to the 'Tailor and Cutter' Academy, as he was sure I should be successful. I therefore decided to come to you, and it was the best day's work I have ever done—the result was beyond my anticipation. I am proud of my Diploma, and extend my heartiest thanks to all connected with the 'Tailor and Cutter' for the kindly consideration I received from all I met there."

MR. COOK.

MR. E. DRAKE, Senr.

MR. E. DRAKE, Junr.

E. DRAKE, SEN. AND E. DRAKE, JUN.

Rather more than seventeen years ago we had a visit from a young Yorkshireman from the neighbourhood of Huddersfield. He had turned his footsteps towards London with the object of acquiring some more knowledge of his trade than was possible in his own district, and entered as a student with us for a course of instruction.

We recollect him as a young married man who was anxious to acquire any knowledge that was likely to be of use in his business, and he entered on his studies with true Yorkshire grit. When he had finished his course and obtained the reward of his study and work, he returned home to assist in the business which was run by his father. But we have never lost sight of our student, Mr. Drake. He has made it a point to visit many of the annual exhibitions, and to renew acquaintance with the Staff and old students of his own or other sessions.

In the years that have intervened Mr. Drake has greatly developed his business, and two of his sons have taken part in the practical work of the tailor's shop. One of these, Mr. Eric Drake, took part in last year's annual exhibition at the "Tailor and Cutter," and was successful in obtaining one of the prizes and a Diploma of Merit for his work.

Mr. Drake, jun., in his turn became a student, and underwent a long course of training in all departments of cutting, and also spent some time in the tailoring workshop. Like his father before him he proved to be a keen student, ever ready to acquire any knowledge that was likely to be of advantage in his work and, being gifted with a retentive memory, made very good use of his time while under our care.

With the completion of his term came the usual examination, and young Mr. Drake decided to try for honours. The papers set are a severe test of a student's knowledge and ability, but he passed these successfully, and obtained the coveted Diploma with Honours, and has returned to Yorkshire to assist in his father's business.

Mr. Drake is following in the footsteps of very worthy predecessors, and we learn that he is one of the fifth generation who has been engaged in the tailoring trade.

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City of London Society.

S.B. LOUNGE.

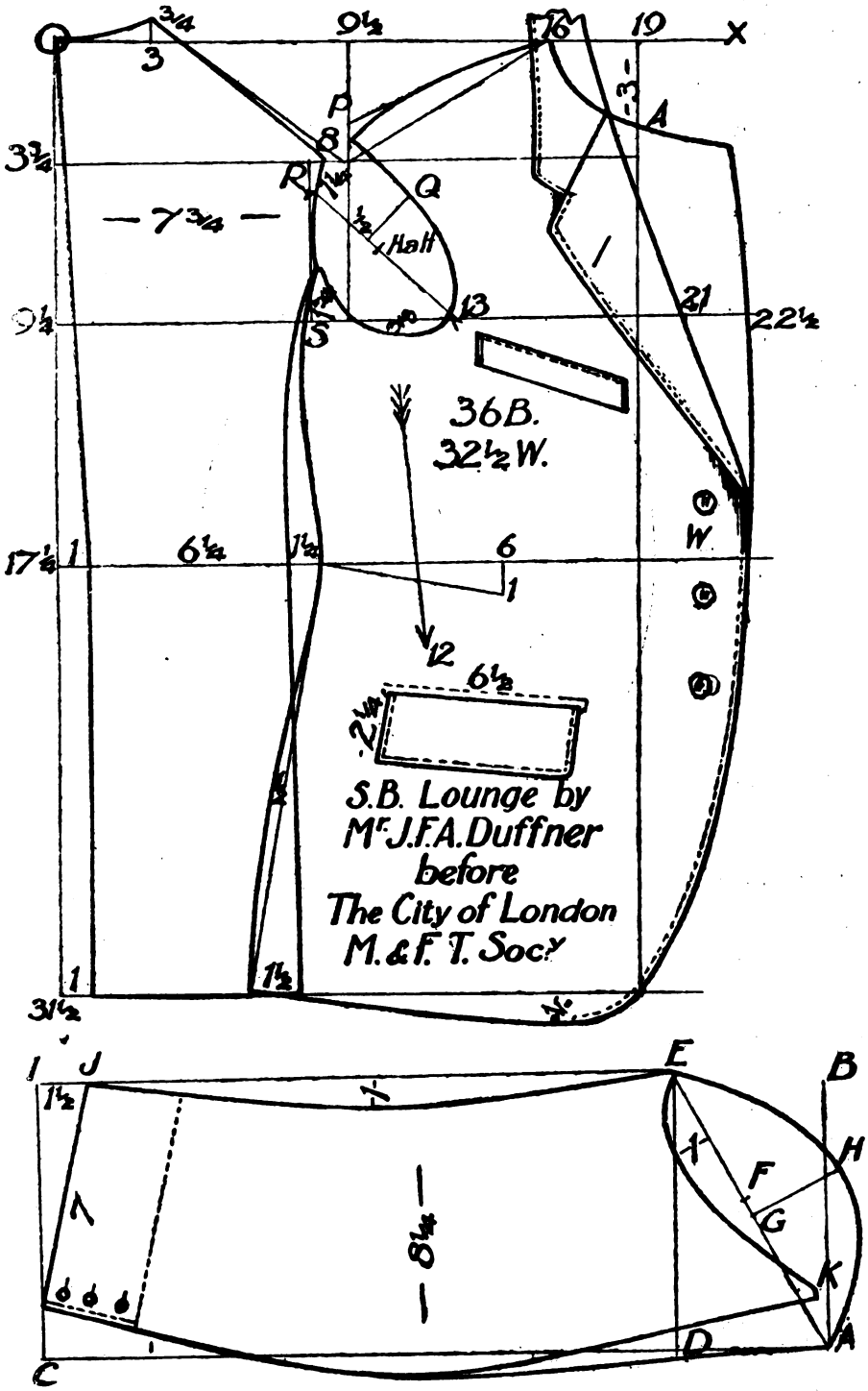
BY MR. J. F. A. DUFFNER.

The opening lecture of the City of London Master and Foremen Tailors' Society's winter session was given by the President, Mr. J. F. A. Duffner, on "Lounges," a brief report of which has already appeared in this journal.

We are now able to give our readers a full report of this interesting lecture, thanks to the courtesy of Mr. Duffner, who has kindly supplied us with a draft of the coat, which won high encomiums from the members present.

Mr. Duffner pointed out that the Lounge was specially adapted for use in instances where the machine was largely used, as was the case in the trade where he was employed. What was wanted was a clean back scye and shapely shoulder, with a good-fitting collar while the sleevetops were favoured fairly well set up.

It was pointed out by one of the members that in many cases where the very best of



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labour was employed, there was very often seen a good deal of looseness at top of side-seam, and he had often seen better fitting garments in the cheaper than in the best trades, which he attributed to the fact that in cheaper trades, where more machine work was in vogue, the cutters take more precaution when cutting to clear away any likelihood of looseness.

Mr. Duffner's draft was specially commented on for this provision against foulness at back scye.

The coat when made up is an easy one, and the balance is good.

The measures: 36 chest, 32½ waist, 17 natural waist, 31 full length, 7¼ across back, 21 elbow, 32 full length sleeve. Half the breast measure finds the working scale. 18 inches.

HOW TO DRAFT.

Square line at right angles as at O X, 31½.

O to 3¾ is one-sixth of scale plus ¾in.

O to 9¼ is half scale plus ¼in.

O to 17¼ is natural waist plus ¼in..

O to 31½ is full length plus ½in.

Square off from these points.

O to 3 is one-sixth of scale.

Go up ¾in. and draw back neck.

Mark out from O to 9½ half the scale plus ½in.. and square down to depth of scye line.

O to 19 is the scale plus 1 inch, and square down.

19 to 16 is made one-sixth of scale.

19 to A is also made one-sixth of scale.

Connect ¾ to O and 16 to O.

Measure off the width of back plus ½in. to 7¾, and curve out to 8 at top.

Come in 1 inch at 17¼ and 1 inch at 31½, and draw back-seam.

Make width of back at waist one-third of waist plus ½in.

The top of sideseam is placed about 1¾in. above depth of scye line.

The front of scye is fixed at two-thirds of scale plus 1 inch from back construction line, as at 13.

Mark up above point O 1 inch to P, and draw shoulder slope, dropping the end at P ½in., and making it ¼in. less than back shoulder in width.

Shape scye as shown by sinking it ⅜in.

Measure forward to 21 from back-seam, the scale, plus 2 inches, and add on beyond this 1½in. button-stand.

Take out 1¼in. between the back and forepart at the waist, and for spring of sideseam mark in 6 inches and drop arm of square 1 inch and add on ½in. of round.

Measure up the waist in the same way as the chest to W, and add on 1½in. button-stand.

Drop fronts 1 inch and complete as shown.

THE SLEEVE.

Square lines A B C.

A to D is ½in. more than R S on forepart.

Square out from D.

A to E is equal to 13 to R plus half of that quantity.

F is half A E, and G is ½in. nearer A, from which square out to H.

G to H is equal to ¼ Q plus ½in., taken on forepart.

Shape sleevehead as shown on diagram.

Square I from E, and then measure off length of sleeve to C, allowing, of course, for the three seams.

Hollow forearm 1 inch.

I to J is 1½in.

Make width of elbow about 8¼ inches, and cuff 7 inches.

MR. W. W. SOAR.

For undersleeve sweep in from A to K, making a pivot of the elbow about 1¾in. to 2 inches, and complete as per diagram.

FASHIONABLE FROCK COAT.
BY MR. W. W. SOAR.

On Friday evening, November 21st, and excellent demonstrations of Frock Coat cutting was given before the Society by Mr. W. W. Soar, a brief account of which has already appeared in this journal. Thanks to the courtesy of Mr. Soar, we are now enabled to give a fuller report, he having supplied us with a draft of the coat, as well as a photo of himself.

Mr. Soar is a cutter of considerable ability, which has accrued from years of the best practical experience in some of the leading trades in London.

Mr. Soar is a descendant of a very old stock of practical tailors, and undoubtedly inherited the talent of his forebears, for his demonstrations before the society are always impregnated with the essence of methods that are practical and simple in their application.

The records of Mr. Soar's cutting experience show that for a period of seven years he was chief cutter for Messrs. Dombey and Son, while for some years he was wielding the shears with success for Messrs. Nicholls. He is at present occupying an important position in the West End, where he has scope to display his talents; and there is no wonder that when he occupies the board there is a good muster of the members to see and hear what he has "new," for they have found by experience that he always gives of his best. He is one of the oldest members of the City Society, and has held various official positions, including that of President twice, and is a regular attendant at the meetings.

The Frock Coat was drafted to Mr. Soar's own measures, viz., 37 chest and 36½ waist.

It may be stated that Mr. Soar favours an easy-fitting coat for his personal wear, and, being rather stout in the waist and flat on the seat, our readers will understand that he offers a task even to the experienced cutter to fit him accurately.

From the accompanying diagram it will be seen that a crooked cut is given, yet at the same time the scye is easy.

3 inches is allowed over the half-breast and 2 inches over the waist.

The construction lines on the skirt will be sufficient to show how it is produced, while the sleeve is also well known.

9¾ to 10 is halved as at 5, from which a line is squared to line 5¾, 9¾, and a pivot made of the crossing mark as shown, from which the sleevetop is swept.

A little is taken off above forearm, and a little must be added to crown of sleeve.

When the coat was tried on in the first-baist stage it was unanimously declared that it fitted beautifully. The balance was adjusted to a nicety, and the sleeves were perfectly balanced, and as an easy waist was desired, there was little room for criticism.

GENTS' MOTOR ULSTER.
BY MR. C. E. BONNER.

On January 2 an interesting demonstration of the cutting of a Gents' Motor Ulster was given by Mr. C. E. Bonner, before the City of London Master and Foremen Tailors' Society, a brief report of which has already appeared in our pages.

Thanks to the courtesy of Mr. Bonner we are now able to supplement that report with a diagram of the draft laid down on the board on that occasion.

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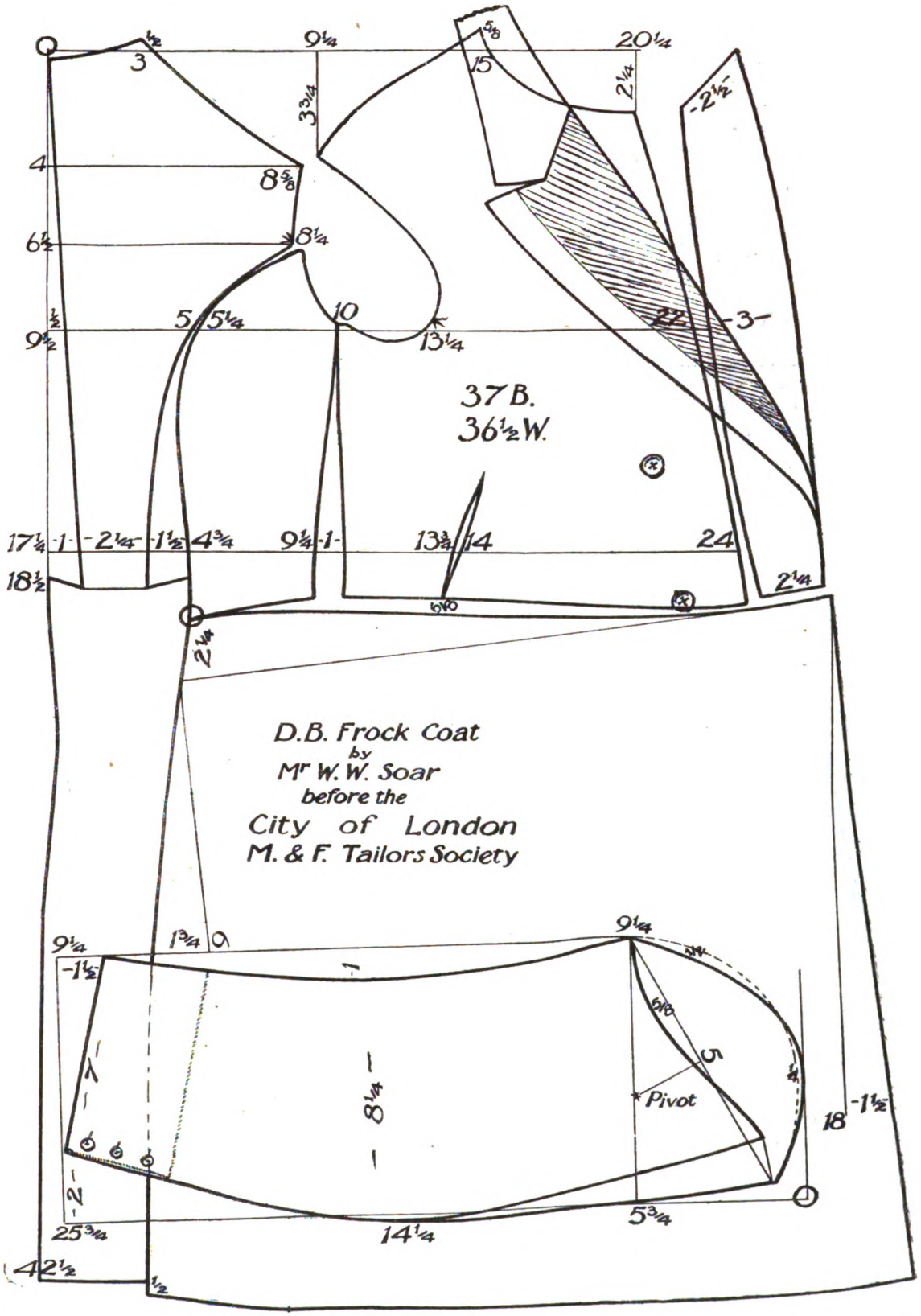

FASHIONABLE D.B. FROCK COAT, BY MR. W. W. SOAR.

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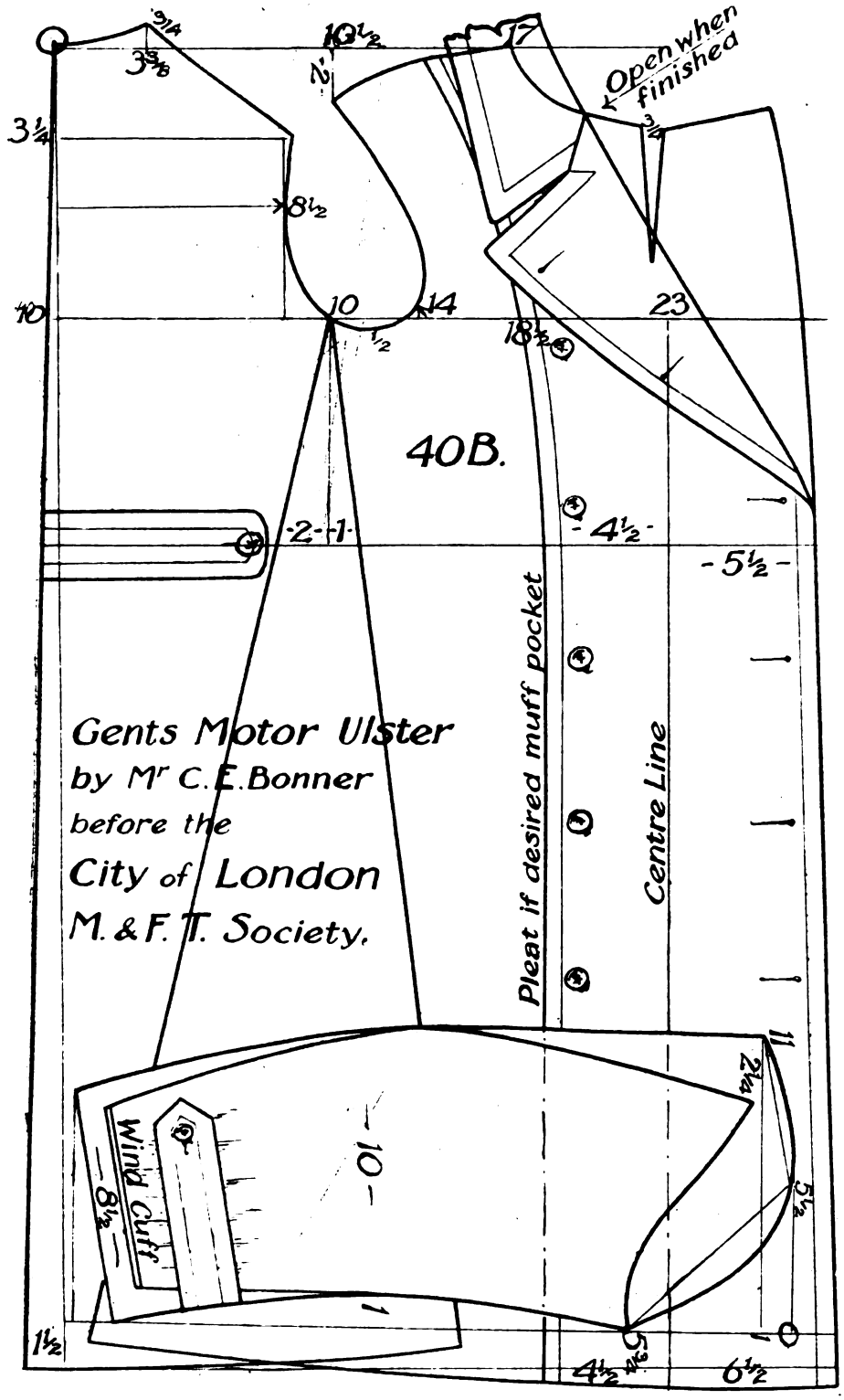
We feel sure our readers will appreciate Mr. Bonner's kindness in supplying us with this draft, for the Motor Ulster is a garment that is greatly in vogue, seeing that motoring has become universally popular.

In laying down the draft Mr. Bonner stated that this garment not only required to be cut very easy-fitting, with plenty of width to the skirts, but was also required to be rain and windproof. For the latter purpose a good many ideas had been exploited, but the best he had seen was that of interlining the coat with thin chamois, which served the purpose admirably.



From the accompanying draft it will be seen that 1½in. is added to bottom of the back and 1 inch to bottom of fronts.

3 inches is allowed over half-breast for centre line, with 5½ inches overlap beyond that. The collar is cut in the style that allows of it being buttoned close up to the throat, or may be worn after the ordinary D.B. style. A seam was placed through the foreparts coming from the shoulders. This, said the lecturer, could be arranged for a pleat if desired. In this seam were placed two muff pockets to enable the wearer to protect his hands from the cold. These pockets were lined with Selvyt, which was very comfortable.

The sleeves were finished with straps across the cuffs, while elastic wind-cuffs were inserted.

The coat was drafted on C.P.G. lines, so our readers will have little trouble in following the points. The back may be finished with a deep vent, and the belt takes the loose material nicely under it.

Mr. Bonner stated that the bottom of the forepart was made the full width of the material, usually, for plenty width to the bottom of the skirt was desired. The edges of the coat are stitched broad to give it a bold appearance. The position of the muff pockets is clearly shown on the diagram.

When the coat is buttoned close up it affords an ideal protective garment for both the throat and ears, which is what motorists appreciate.

Mr. Bonner augmented his lecture by showing a specimen coat, and all present were struck by its good style and finish, and pronounced it a very creditable production.

LECTURE ON MORNING COATS.
BY MR. A. SIMPSON.

On Friday evening, January 9th, in the unavoidable absence of the appointed lecturer for that occasion, the board was occupied by Mr. A. Simpson, who kindly volunteered to fill the breach, and gave a capital demonstration.

By the courtesy of Mr. Simpson we are able to present a diagram of the system laid down.

THE DRAFT.

Draw lines at right angles, as at O, O, A.

O to A is one-third of breast plus ½in.

Depth of scye half breast.

B to D one-sixth of breast.

D to back-seam is fixed at two-thirds of breast.

Halve the depth of scye as at 4½, and measure off the width of back plus ½in. for seams.

To get the back-seam, come in ½in. on depth of scye line, and rule to waist as shown. B to D is one-sixth breast.

For shoulder-seam sweep from C from

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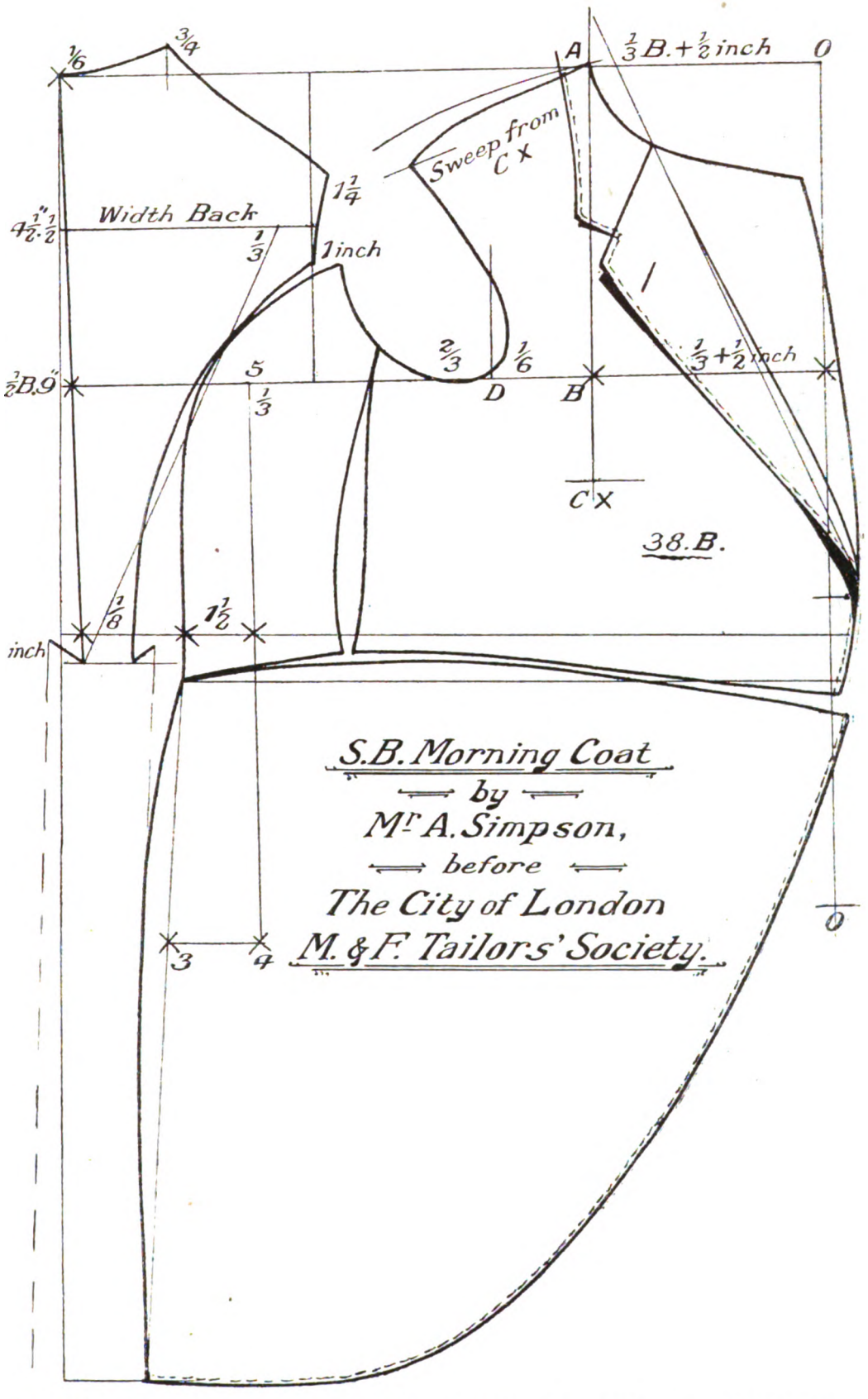

FASHIONABLE S.B. MORNING COAT, BY MR. A. SIMPSON.

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neckpoint to shoulder end, and lower ½in. to ¾in. if no pads are to be inserted.

Point 5 is fixed at one-third of 9 B, and square down to 4; and from waist line to 4 is half natural waist plus 1 inch.

to 3 is one-sixth of seat less ½in., and ½in. of round added.

The other items are clearly shown, and the sleeve is drafted on the C.P.G. lines, so often illustrated in this journal.

In the criticism which took place some of the members contended that it was too crooked; but the lecturer explained that by straining out the hollow of shoulder near to neckpoint, and also the gorge slightly, and having the collar fulled on in gorge a little, the coat fitted snugly in the shoulders.

Mr. Simpson, who has had 16 years' varied cutting experience, stated that he would very much like to see the old apprentice system back again, which he considers better for the trade, especially the cutter.

LECTURE ON LADIES' GARMENTS.

BY MR. J. T. ILEY.

On Friday evening January 16th, Mr. J. T. Iley, of the "Tailor and Cutter" Staff, delivered an interesting lecture on "Ladies' Garments," and the principles supporting the advocacy of cutting them by direct measure methods.

The President, Mr. J. F. A. Duffner, occupied the chair, and suitably introduced the lecturer.

Mr. Iley stated that he much appreciated the honour of being invited to place before the members of that society his views on the cutting of ladies' garments, and said that, seeing at the present time much was being said by members of the various foremen tailors' societies in respect of the laying down of the principles of cutting at their meetings, which it was contended would prove most beneficial to them, he therefore thought he would make this lecture a fitting opportunity of dealing with the principles of ladies' garment cutting by direct measure methods.

After referring to the almost unlimited scope which ladies' tailoring offers to tailors to exercise their artistic tastes, as well as their skill in cutting and sewing, and to which could be attributed the superior finish of the tailor-made garments from that of the dressmaker's productions, the lecturer stated that feminine tastes not only differed considerably from those of gentlemen, but they also matured earlier.

Ladies favour designs of more artistic origin and of greater variety than gentlemen, and the yearly returns show marked increases in favour of tailor-made garments.

Speaking of the early maturity of feminine tastes as regards dress, the lecturer stated that he was reminded of the story of the army reservist who, at the time of the late war, was called to barracks in Scotland, where, previous to his departure for the front, he was visited by his wife and six-year-old daughter. On arrival at the barracks his wife was informed that her husband was on sentry duty, and a friendly comrade pointed him out to her, and as he paced up and down with rifle on shoulder in full regimental kilts, the child was lost in amazement at the spectacle she had never seen before. At last she exclaimed: "If Daddy finds the man who stole his trousers will he give me that little frock?" (Laughter.)

The lecturer next proceeded to describe the various methods adopted at the present time in the cutting of ladies' garments, which he enumerated as follows:

1. The patterns used are systematically drafted by the tailor himself from the direct measures taken on the figure.

2. By using block patterns which have been well tested and their productive powers become well known to the tailor, who will no doubt have produced them, or they mak be the work of some acknowledged experts.

3. Cutting by block patterns made from French modelled leno shapes. The styles are first of all modelled on specially prepared figures or dummies, after which a pattern is cut net, seams being added afterwards if desired. There are many cutters who prefer to cut their patterns net, adding seams when drafting on the material. In making sets of patterns they are graded in order to retain the same style and run of seams, etc., in all the sizes. xz

4. Another method employed, and one used largely on the Continent, is to get a living model as nearly as possible to the standard proportion, and also to what the decree of fashion prevailing regards the attitude. A leno shape is then cut and made to fit the figure perfectly, which constitutes a standard shape for that breast measure.

This is repeated in various sizes, and then, when a customer calls to be measured they try on a shape, with the result that they can get an almost accurate idea of the size and shape of figure.

5. Another method is that of producing all styles from one or two blocks. This amounts to direct graduation on the cloth, and takes a good deal of practice to acquire.

The lecturer stated that the first question that confronted the cutter was, What constitutes proportion? By proportion is meant the commensuration of the various constituent parts of the whole.

We fix the proportion of anything by the general average. The principles which govern the fitting of garments, and which form the basis of all systems, are, lengths, widths, height, location and size of the scye, provision for the bust and blades, and, lastly, the attitude of the figure.

A large number of ladies' cutters believe in divisions of the height to fix the chief points, and there is no doubt but what height of figures scales are of the utmost value to letter-order cutters, for, generally, they are provided with the height of the figure.

Divisions of the height are used to get the various length measures, and of the breast the width measures.

The lecturer dealt at length on the fixing of the various points by division of height of figure and breast measure.

Dealing with the size of the neck, the lecturer stated that for all practical purposes it was best fixed by direct measures, seeing that the height of it was fixed by direct measures.

The size of the neck often varies in persons of the same breast measure. As the style of the garment usually demands a shoulder-seam, as well as the fitting agency, it is best to place that seam in harmony with the balance of the garment.

The principle upon which the back neck and gorge are formed, stated the lecturer, is to liken the neck to a circular shape resting on the shoulders supporting the head. As the diameter of a circle approximately equals one-third of the circumference, hence, if it were possible to halve the neck each half would be represented by the back neck and gorge, and the latter equals twice the width of back neck when the coat is buttoned close up, therefore it has been proved a reliable method to make the width of back neck equal to one-sixth of the circumference of the neck.

The location and size of scye may be done by measuring either from centre of back to front of scye, or by measuring across the chest and bust from scye to scye.

In dealing with the prominence of bust and waist depression, the lecturer stated that in the C.P.G. System, which was the one he was laying before them, the front breast line is found by going out from neckpoint one sixth of the neck and measuring out from back-seam half the breast plus 2½ inches, and then ruling through the two points to the waist and reducing the waist by means of underarm suppression and forepart darts. About 5 inches is allowed over the half-waist of the semi-fitting coat as now worn, and the shoulder vee provides admirably for the bust.

Methods for determining the amount of suppression at the waist were dealt with, after which the provision for the hips claimed attention, and the lecturer pointed out how forward fronted figures and long flat back and straight fronts and backward hips affected the provision for the hips.

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After the sleeve problem and the collar had been dealt with, the lecturer described the many methods of measuring in vogue, and touched on the various kinds of systems before the trade. This proved particularly interesting, especially the various methods of fixing the depth of scye.

Whilst believing that the C.P.G. method of locating the depth of scye by passing the tape over the shoulders, saddle fashion, and then measuring down from the nape to level of bottom of armholes to be the best, the lecturer stated that, the waist line being an easy line to fix, the use of the underarm measure was greatly favoured.

several styles of Kimonos, Ulsters and short coats, yoked Raglan shouldered and sideseamless varieties, and bat's-wing skirted Kimonos

Many balance checks were demonstrated, and arrested the keen attention of all present

Considerable interest was evinced when the lecturer handed round the first volume of the "Ladies' Tailor" for comparison of the styles of ladies' garments of 30 years ago, kindly lent for the occasion by the Editor of the "Tailor and Cutter."

After many questions had been answered by the lecturer, a hearty vote of thanks was accorded to Mr. Iley, for which he tendered his sincere thanks.

3. Shoulder measure taken from nape round scye up to nape again.

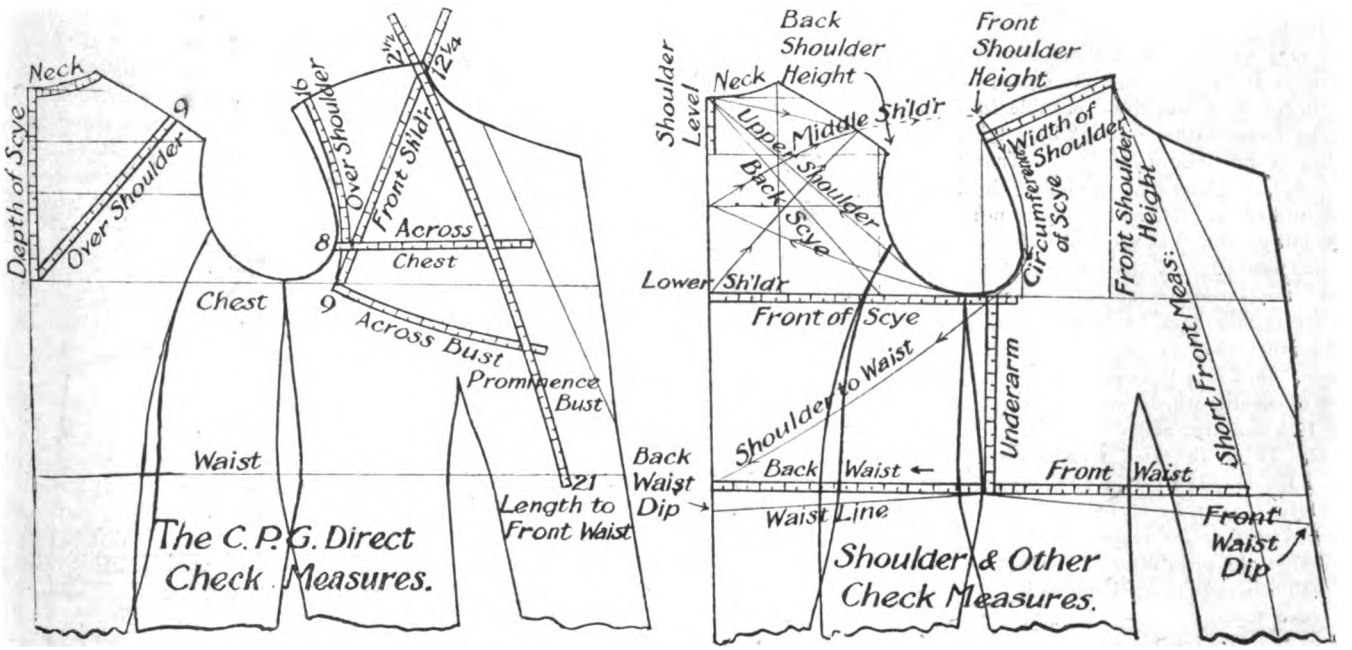
4. Middle shoulder measure, taken from centre of back opposite the pack pitch, over the shoulders, under the arm, and back to starting point again.

5. Long shoulder measure taken from centre of back, over the shoulder, under the arm to starting point.

6. Front of scye measure, taken from centre of back to front of scye.

7. Back scye measure taken from the nape to back scye on level with bottom of scye.

8. Short front shoulder taken from front of neck to waist.



At this point the lecturer showed the use of an elastic band fastened around the figure under the armpits, which was a simple plan adopted by the author of the C. P. G. System, Mr. W. D. F. Vincent.

Referring to the use of appliances, Mr. Iley demonstrated the use of the C.P.G. direct measurer to get the various sectional measures. This proved very interesting to the members.

Having referred to the various measures taken by different authors of direct measure systems, the lecturer stated that for the C.P.G. System the direct sectional measures were, the depth of scye, the front and over shoulder measures, across chest measure, and the length from the nape to prominence of breast and on to front waist.

The lecturer next showed how to adapt the principles he had dealt with to system, and showed drafts of plain semi-fitting coat, sports jacket with pivot sleeve, and followed with

SUMMARY OF SHOULDER AND OTHER CHECK MEASURES USED BY CUTTERS.

After pointing out the fact that the C.P.G check measures obtained the size of the vital points from which it was possible to accurately acquire the size of the figure's shoulders, as well as locate the neckpoint, front of scye, width of chest, shoulder slope, etc., in harmony with the attitude of the figure, the various shoulder and other check measures used by cutters were described, and may be summarised as follows:

1. Shoulder level measure taken from the nape to level of back shoulders.

2. Underarm measure taken from 1½in. in from front of scye direct under the armpits to waist level.

9. Shoulder to waist measure taken from nape to centre of back waist over the shoulder.

10. Circumference of scye.

11. Height of shoulder measures taken from depth of scye line to neckpoint and shoulder points of both back and front.

12. Width of shoulder.

13. Front of waist taken from line at waist in line with front of scye to centre front waist, and the reverse to centre of back for back waist measure.

14. Front and back waist dip measures, taken from line level around waist, which fixes amount either front or back waist dip.

D. L. S.—The "Ladies' Tailor" for February can only be obtained without the plate to special order. The price of the same is 1s. 2d. We do not supply them to the trade on sale or return.

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THE JUNIOR CUTTER'S INSTRUCTOR.

CONTINUED FROM LAST MONTH.

A TALK ABOUT MEASURES.

As described in the previous pages, we pin our faith to four short direct measures, taken in addition to the usual and necessary measures of length and width, to find all the important points of the coat; and we do not hesitate to claim for them superiority over any other method, for they are simple to take, easy to apply, and fix the most essential points in the fit of the shoulders of any garment.

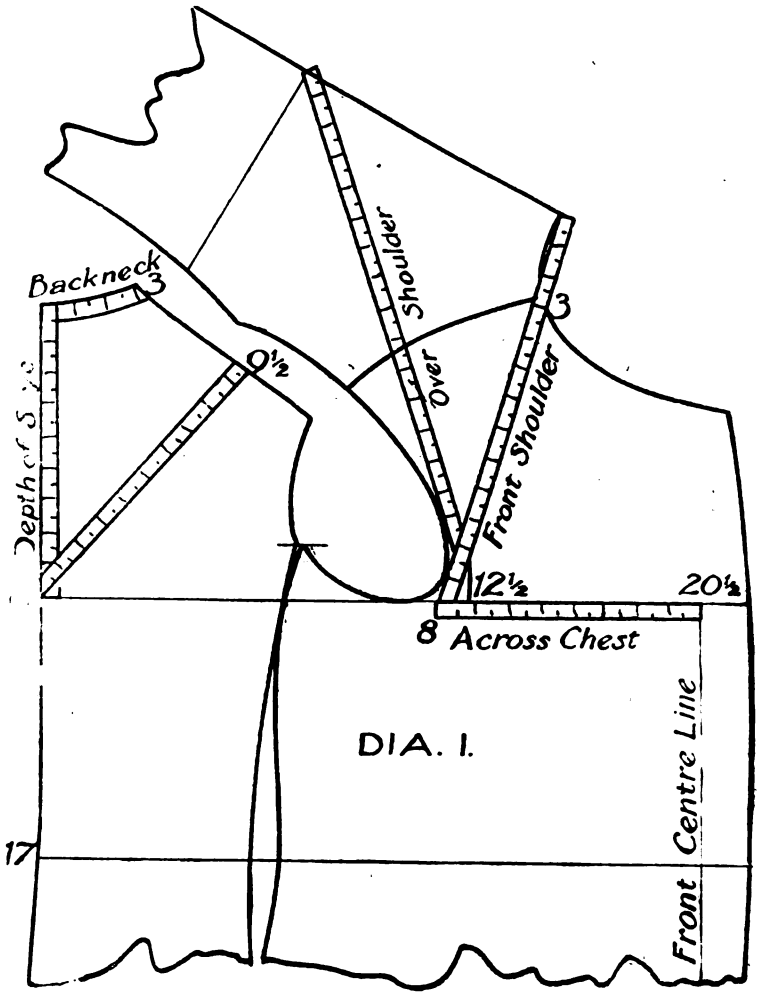
It may be urged that these measures are not new, and in this we quite agree; indeed, we doubt if it would be possible to think of any measure that has not been taken decades, if not centuries, ago. That point conceded, we claim that reliability, simplicity and utility are of more importance than originality; and that these are all contained in this method. At the same time we hold that the arrangement of measures, as shown in our last issue, was first placed before the trade in the "Cutter's Practical Guide," that it is the outcome of a long process of sifting which went on all through the 19th century, and which finally resulted in the 17 or 18 extra measures taken by Compaign and DeVere in 1846, and the ten or eleven taken by Acton, in 1867, being reduced to four, as taken for the "C.P.G." in 1887, and which, after 23 years of testing, we still believe to be as simple as it is possible to make them.

Can they be taken accurately?

The great objection to these measures made by rival system-makers and their followers, is that they cannot be taken accurately, and they urge: Let any two persons measure the same individual, and the measures they take will disagree to a greater or less degree.

To this we reply: No two persons will be found to do anything in this world exactly alike, and that the discrepancies between four separate measures taken by different people will not affect the general result beyond that one will fit easier than the other; and we further urge that the same discrepancy will exist between any other kind of measures under the same circumstances, no matter whether they be chest or shoulder measure; so that, if these are condemned on this reason, then all other measures must be condemned.

The reason for this is twofold. We have to measure a body which is mobile and expansive: at one moment it will be in one position, and the next it will occupy a different one; at one time the customer will puff out his chest, and at another he will be natural. Added to this we have the difference in cutters' ideas of what is the proper degree of closeness or ease required by each individual customer, and so it is not to be wondered at if the measures differ.



Having conceded this much, we urge that short measures are easier to take accurately than long ones, and that measures between points on the body, the majority of which are clearly defined, are more likely to be taken correctly than those which are not so positively indicated.

Take, for instance, the front shoulder measure, which determines one of the most important qualities in a coat. The nape of neck is very easily located, and so, also, is the bottom of scye in front; and to say that a measure of from 12 to 14 inches long cannot be taken accurately, is, to our mind, a libel on the intelligence of the average cutter.

The depth of scye, too, is very simply determined; the bottom of the scye can be found by any straightedge or square, and surely it is not difficult to continue a mark made at the back of the scye straight across to the centre-seam, and then to take the measure from the nape to this mark.

Doubtless there are some cutters who have acquired the habit of taking all their measures easily or loosely, but so long as they adopt the same degree of looseness in all the measures, the result will merely be an easy-fitting garment, having the same balance, shoulder-slope and scye location as one cut from the closer measures of another cutter, with the exception that the scye is larger.

Another objection which is sometimes advanced to direct measures is that when the garment is built up with padding and wadding, these substances affect the measures accordingly, and so produce an erroneously shaped garment.

Our reply to this is that the same danger

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exists, and that to a still greater degree, to the user of breast and shoulder measures, for the breast measure cutter has to depend on his observation for detecting possible disproportions, and padding and wadding used to any appreciable extent must necessarily alter the outline presented to the eye, and so would mislead them likewise.

In the case of the shoulder measure cutter his measures would go over the built-up part even more than those of the user of direct measures.

We also think the man who took these short direct measures would be far more likely to detect any abnormal use of wadding there might be and could provide accordingly.

Again, there is another point to be considered, namely, that probably the padding and wadding has been put in according to the customer's wishes, and it is very likely he desires the same treatment in the new garment he is ordering. At any rate, this is a point that should be enquired upon.

OVER COAT OR VEST ONLY?

This brings us to a question that is often addressed to us, viz., Should these direct measures be taken over the coat or over the vest only?

In our opinion this is a matter of individual taste. For our part, we think it causes less annoyance to customers to be measured over the coat, and when taken in this way it suffices to apply the measures exactly as taken; whereas, if they are taken over the vest only, additions have to be made at certain parts or th eshoulders, etc., will be too small.

FRONT OF SCYE OR ACROSS-CHEST?

A last point to consider in this connection is, Which is the better measure, the across-chest or the front of scye? As both serve the same purpose, viz., the location of the front of scye, it very largely resolves itself into a matter of taste; either measures can be used successfully. But whilst we admit it is more important to get the distance correct between the centre of the back and the front of scye than from the front of scye to the front edge, yet we realise that this quantity is in much greater danger of being disturbed in the making up, for, firstly, all the seams are located between front of scye and back-seam; secondly, whatever wadding is put in the garment is usually located at the side; and, thirdly, any extra provision for ease or thick material is made at that part.

Of course, all these points can be met successfully by the use of thought and judgment; still, there they are, and for that very reason we think the across-chest measure is simpler and surer, easier to take and apply than the front of scye. Still, there is not much to choose, and if some of our readers prefer to use the front of scye measures they will find no difficulty in obtaining the same result if they use their judgment wisely.

These observations will clear up a few points that naturally arise out of the preceding pages, and we hope will remove all difficulty from our readers' minds, so that they will soon become experts in the taking of these measures, and so be ready for a lesson in drafting.

A MINUTE DESCRIPTION OF THE C.P.G. SYSTEM FOR THE CUTTING OF MORNING COATS.

Having dealt with the taking of the necessary measures for the production of the coat in harmony with the principles of the system, which is a direct measure one, whereby the application of the obtained sectional measurements of the vital parts of the body which are governed by the attitude of the figure, we are able by simple rules to provide for almost every conceivable shape of figure with almost perfect accuracy, for the structural points are all found by direct application to the draft of the measurements of same as taken on the figure, and, therefore, nothing is left to guesswork, or to the division of the breast, which, in many instances, are found to be inaccurate.

In order to make the working of the C.P.G. System perfectly simple even to the most inexperienced, we have prepared a series of diagrams showing how the draft is made by easy stages, for our experience has proved that by this means our readers are better able to grasp our meaning than when we simply give the completed draft.

The Morning Coat is a body-fitting garment, which is an advantage, for it allows the side-seam of back to go over that part of the body which has the greatest prominence, and continues to the waist, where there is a decided depression.

Experience has proved that a close-fitting body coat requires a slightly longer back balance than a Lounge, and in order to meet this requirement we come in 1 inch at the waist to draw the back-seam, varying only in cases of corpulency, when the back waist is not so hollow.

THE STARTING POINT.

Commence by squaring lines at right angles, as at O, X, 18½.

O is the starting point, from which we measure off the lengths, and represents the nape of the neck.

On line O 18½ we measure off the depth quantities in order that we may fix the shoulder slope, back stretch, depth of scye, natural waist and fashion waist.

The first depth quantity we have to fix is the shoulder slope, as represented by line 3 on Diagram 2. Many cutters take a direct measure for ascertaining this depth quantity from the nape, whilst others fix it by a division of the natural waist length, which is in harmony with the height of figure, the rule being to fix it at one-sixth of the natural waist, so that for a 17 length of waist figure it would be a trifle less than 3 inches.

We recommend to fix the shoulder slope at one-third of the depth of scye, for it really is a matter of style rather than a fitting agency; although the shoulder-seam is best placed in harmony with the balance of the garment. The shoulder-slope must necessarily vary with the shape of the shoulders. For example, it must be increased for sloping shoulders and decreased for square shoulders.

Seeing that the depth of scye measure is 9 inches. O to 3 is 3 inches, that being one-third of 9.

3 to 5 is made 2 inches to get the back pitch level, on which line we measure off the width of back plus ½in. for the two seams.

O to 9 is the scye depth, which will be understood is fixed by a direct measure taken on the figure. Should this measure not have been taken, the depth of scye may be fixed at one-sixth of the breast plus 3 inches.

An excellent method for quickness is to fix it by the Vincent Scale of Proportionate Measures, which have been proved to be very reliable.

O to 17 is the natural waist length as taken on the figure.

This quantity will generally agree with one-fourth of the total height of the figure.

The height of the figure will be found particularly useful, and by knowing the divisions for fixing the depth quantities, act as a splendid check, especially for style effect regarding the waist length, etc.

O to 18½ is the length to the fashion waist, which is as much below the natural waist as fashion dictates for the position of the waist seams. This, therefore, varies, and at the present time, when the short or high-waist effect is given to body coats, 1½in. is found an average length of fashion waist, while in the West End 1 inch is about the correct thing.

Having found these points, we square off at right angles with line O, 18½.

Come in 1 inch at 17 and rule for centre back-seam. By coming in 1 inch we give a little more length to the back balance, as has proved necessary for body-fitting coats. This should be slightly hollowed from 5 to 17, but should not exceed ¼in. at the most, the idea being to prevent a round resulting on back-seam, and keep centre-seam straight.

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On line 9 the lepth of scye line; measure out from centre of back to 21, half the breast 18, plus 2½ inches, equals 20½ inches. This fixes the centre of front.

Line O X and 17 P are made same length as 9, 21.

To fix the width of the back neck O to 3 is made one-twelfth of the breast, which, for medium sizes, is a good rule to follow; but where the coat has to fasten close up to the neck, then we prefer taking one-third of the half-neck measure. By fixing the width of the back neck at one-twelfth of breast minus ½in., it helps to give a more square appearance to the shoulder.

Mark up ¾in. above 3 and shape back neck.

Square down to 8 from line 3 at width of back, and curve out ⅜in. at shoulder-slope, and connect to ¾ for shoulder-seam.

The shoulder-seam should be slightly hollowed.

In drafting from the scale measures we may state that seam allowances have been made so that the measures are applied exactly as stated. The width of the back scye, viz., ⅜, K, is usually made the same as the width of back-waist, viz., one-ninth of the half-breast measure, that is, 2 inches for 36 chest. Of course this is not a fixed rule, as both points are purely matters of style, and may be varied to taste, quite independently of each other.

To fix the curve of the sideseam in conformity with the laws of making, the seams line gracefully on the figure, and yet are simple to make up.

We connect K to 17, and hollow ⅜in. to ¾in. at line 9, as shown by Diagram 3.

This completes the back as far as the fashion waist line, which is sufficient for our purpose in this draft.

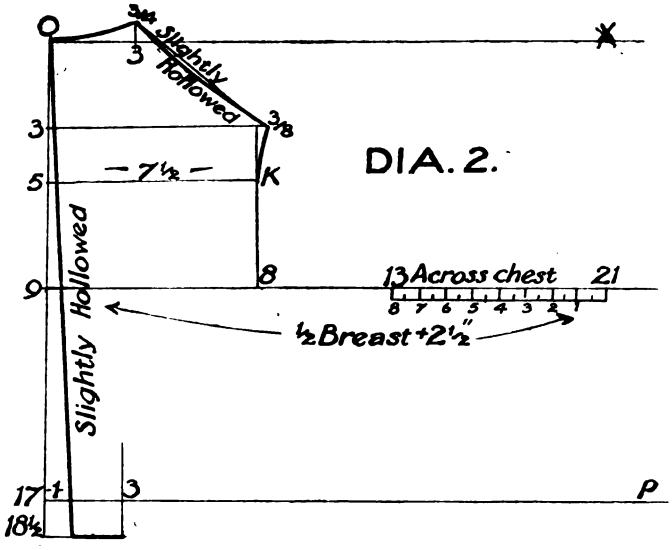
The half-breast plus 2½ inches from centre back-seam to 21 allows for the various seams that will be consumed, viz., six in a body coat, ¼in. being regarded as an ordinary seam width.

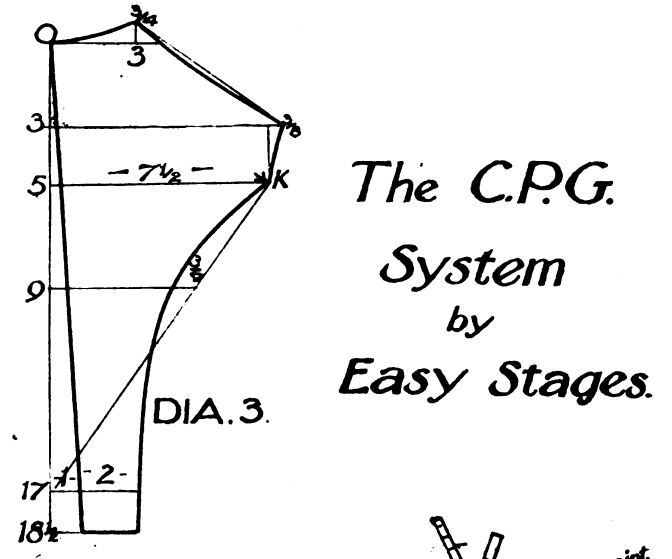
The seams, therefore, consume 1½in., which leaves 1 inch more for expansion and for the linings, etc.

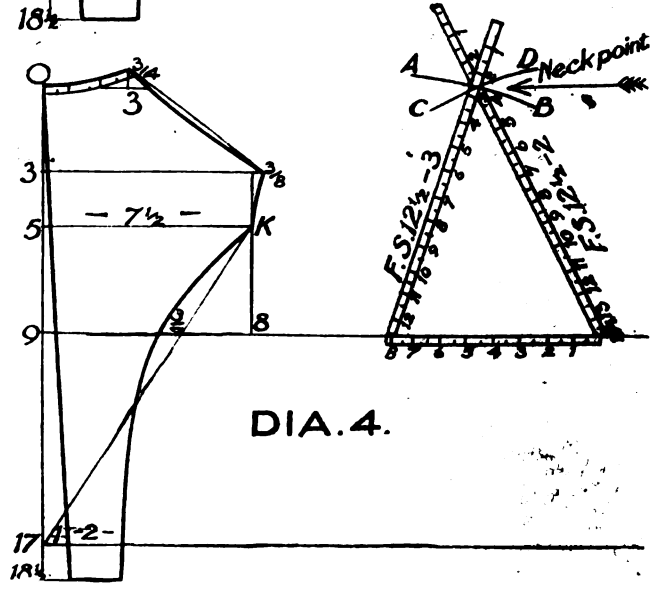
In cases of very thin materials only 2¼ inches may be added over the half-breast, or when the material is a heavy one, or a very easy fit is required, it may be increased to 3 inches.

Measure back from 21 to 13 the across chest measure, 8 inches, as taken on the figure. This locates the front of the scye.

The across-chest will generally be found to equal one-fourth of the breast minus 1inch, but, of course, varies with the attitude of the figure, being found less for a stooping figure and wider in an erect one; therefore the reader will see the advisability of taking the measure direct on the figure.







The next step is the location of the neckpoint, which is without doubt the most vital point in a coat. Now, in order that the coat should fit the figure accurately it must have the neckpoint arranged in harmony with the attitude of the customer, and it is by the

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application of the front shoulder measure that we are able to fix the neckpoint with confidence and accuracy.

In order to make ourselves perfectly understood we have prepared Diagram 4, showing the application of the inch-tape in sweeping for the neckpoint.

First of all measure the width of back neck, which is 3 inches, and then putting your chalk on that 3, extend the tape to 13, the front of scye until the length of front shoulder, 12½, is registered; when holding it there by the left hand cast arc A B. Now, keeping the right hand with the chalk still on the 3 inches, add 1 inch to the front shoulder length, making it 13½ inches, and place that quantity on 21 and cast arc C D, and the cutting of these segments locates the neckpoint.

The reason we add 1 inch when making the second sweep is best understood if a reference is made to an anatomical drawing of the figure, when it will be noticed that the breast forms a decided prominence, and requires extra length and width to cover it.

◇ ◇ ◇

Replies to Readers.

SHORT CREASE IN SHOULDERS OF COATS.

"YORKSHIRE" asks what is the cause of a short crease forming in the shoulders after the try-on, when everything appeared all right? The back neck of coat is a clean fit.

This defect has proved a bugbear to many cutters in the beginning of their career, and is also one that has caused much discussion. The cause may be attributed to various sources, principally defective manipulation. When the shoulders have been shrunk in the centre and stretched near neckpoint and at scye end, the canvas requires to be slashed and wedged to help to retain the form infused by the iron. If this is not done a "tying" takes place, and, consequently, creases are formed. Still, the defect is experienced even after the most careful manipulation of the shoulders, and very often the baisting of the shoulder-seams is found to be the source of the trouble. The backs require to be eased on a little in the hollow of shoulder if a clean fit is to be the result when the garment is finished. The placing of the shoulder-seam is sometimes found to have something to do with it, either too high or too low for the shape of the figure. A tight facing will be the first thing to look out for.

The shoulder-seams are best sewn by hand, for very often it is found that the machine drags the back on one shoulder, and the forepart on the other, with bad results.

When convinced that the defect does not result from any of the above causes, then no doubt it is the cut of the collar. Is the collar put on short, or is ample length of fall edge provided?

Rip collar-seam when on the figure, and very probably it will be found that there is too much heel on collar, and the remedy will suggest itself.

Perhaps the shoulders are of too crooked a cut, in which case the neckpoint will require to be advanced ¼in.

"A. W.", who is following the course of articles, "A Beginner's First Course," asks what is the difference between a gents' 36 breast figure and that of a lady's of the same breast measurement?

The best answer to this question is to ask "A. W." to make an anatomical study of the two figures, when he will find that the female is smaller in the shoulders and arms, larger in the breast and hips, and smaller in the waist than the male figure. The female figure is invariably more erect than the male, and, generally, the limbs are smaller. The smallness of the waist is due to the variation in the formation of the ribs. These anatomical proportions make the cutting of clothing take a different course from that of men, for the smaller shoulders entail a shorter depth of scye, a narrower width of back and waist, with a smaller over-shoulder. The front shoulder is fairly long on account of the prominence of ladies' busts generally. The general style of the garments worn by ladies is entirely different from that of men, and the prominence of bust and hollow of waist are distinctly defined, which is a characteristic feature of present-day ladies' garments. Our correspondent has only to compare the measures of a lady and gentleman to see what a great difference exists in the shape of the figure, for there is over an inch that of the gentleman, notwithstanding that difference in depth of scye, over-shoulder, and width of back measures, while the waist shows from 8 to 10 inches difference from that of the gentleman; and, again, the hips of the lady will generally be found to exceed the nether limbs are smaller and invariably shorter than those of the male sex. Comparison of anatomical figures always proves instructive to tailors, and we recommend our correspondent to study them.

I find nothing so singular in life as this, that everything opposing appears to lose its substance the moment one actually grapples with it.—Hawthorne.

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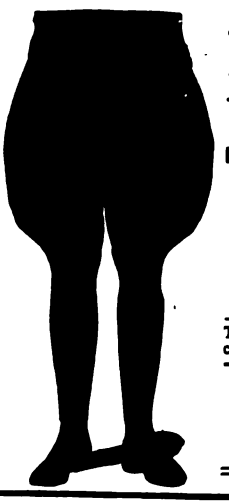

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TERMS AND ARRANGEMENTS.

The "Tailor and Cutter" Academy and Institution of British Tailoring was founded to provide systematic instruction in the science and art of Cutting, Fitting, and Making-up all kinds of tailor-made Garments for both ladies' and gentlemen, and for more than 40 years it has most successfully accomplished that object.

We are frequently receiving letters from those who have been our students in the past, telling us how much they owe to the Institution for the instruction and inspiration which they have received during their stay at the Academy. Suffice it to say that a considerable percentage of the Presidents of the Foremen Tailors' Societies have been our students, as well as hundreds of those who are holding the very best positions in the West End, the City, the Provinces, and the Colonies. We could fill volumes with testimonials relative to our success in this way, but our object is rather to state precisely what our terms and arrangements are, so that those who are contemplating taking a course of lessons in cutting may know what we have to offer.

WHAT WE OFFER.

We offer to give instruction individually to such students as present themselves to our Academy, in measuring the customer, drafting the garment by system, cutting the garment from the cloth, trimming the garment, giving the necessary directions to the workmen, trying-on and fitting the customer, making alterations where necessary, examining the finished garment, together with such hints on book-keeping and general business conduct as may be required.

In order to do this, we have a large staff of highly qualified teachers who have been expressly engaged, not only for their practical and scientific knowledge, but also for their ability to instruct, and to show how to impart the latest and most approved style as well as explain how to produce any effect that may be desired by the customer.

OUR PREMISES.

The Academy Premises are fitted up with every possible convenience in the shape of drafting tables, tools and appliances, and every accessory to facilitate the studies of those who attend. The rooms are spacious, well-lighted, centrally situated, and provided with every necessary accommodation for the health and well being of the students, as well as the acquiring of technical knowledge in the easiest and quickest way.

The address, 42, Gerrard Street, W., is as nearly in the centre of a circle described round Tottenham Court Road, Oxford Circus, Piccadilly Circus and Charing Cross, as can be, and as these are centres for all the railways and omnibuses, it follows that no matter whether the student is coming from North, South, East or West of London, he can ride to within a few minutes' walk from either direction, whilst those who come from the country would find it easy of access from all the great London termini.

THE COST OF TUITION.

Our terms are cash in advance and no fees are returnable. The cost of one month's tuition is £5, and during that time we estimate that a student of average ability and application can acquire either the art of cutting gents' coats, vests, trousers, breeches and gaiters, overcoats and all ordinary garments, or the art of cutting liveries, clerical, military, naval and juvenile garments; or the art of cutting ladies' jackets, ulsters, riding habits, trains, skirts, equestrienne undergarments, and ordinary garments worn by ladies' and made by tailors.

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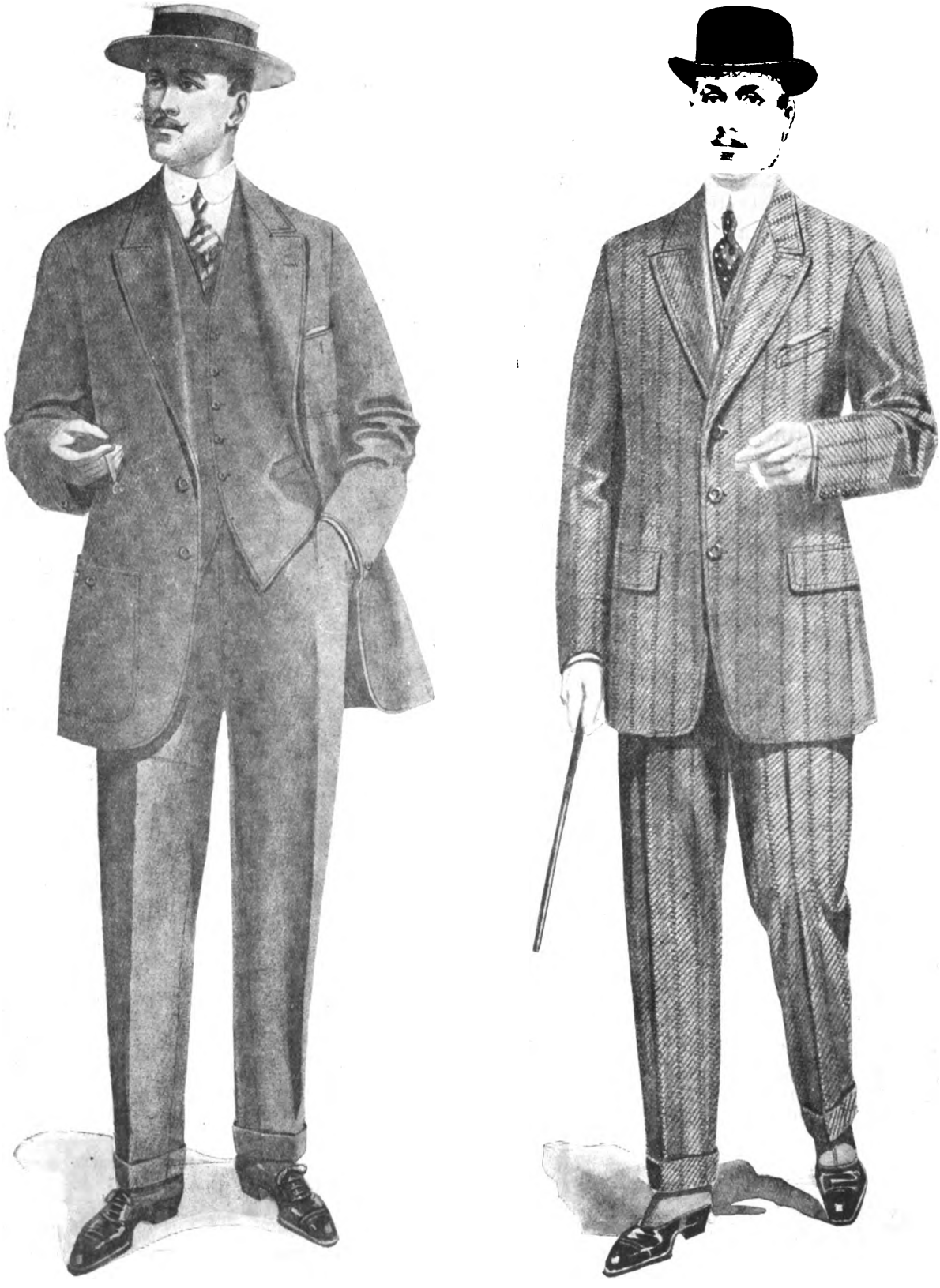

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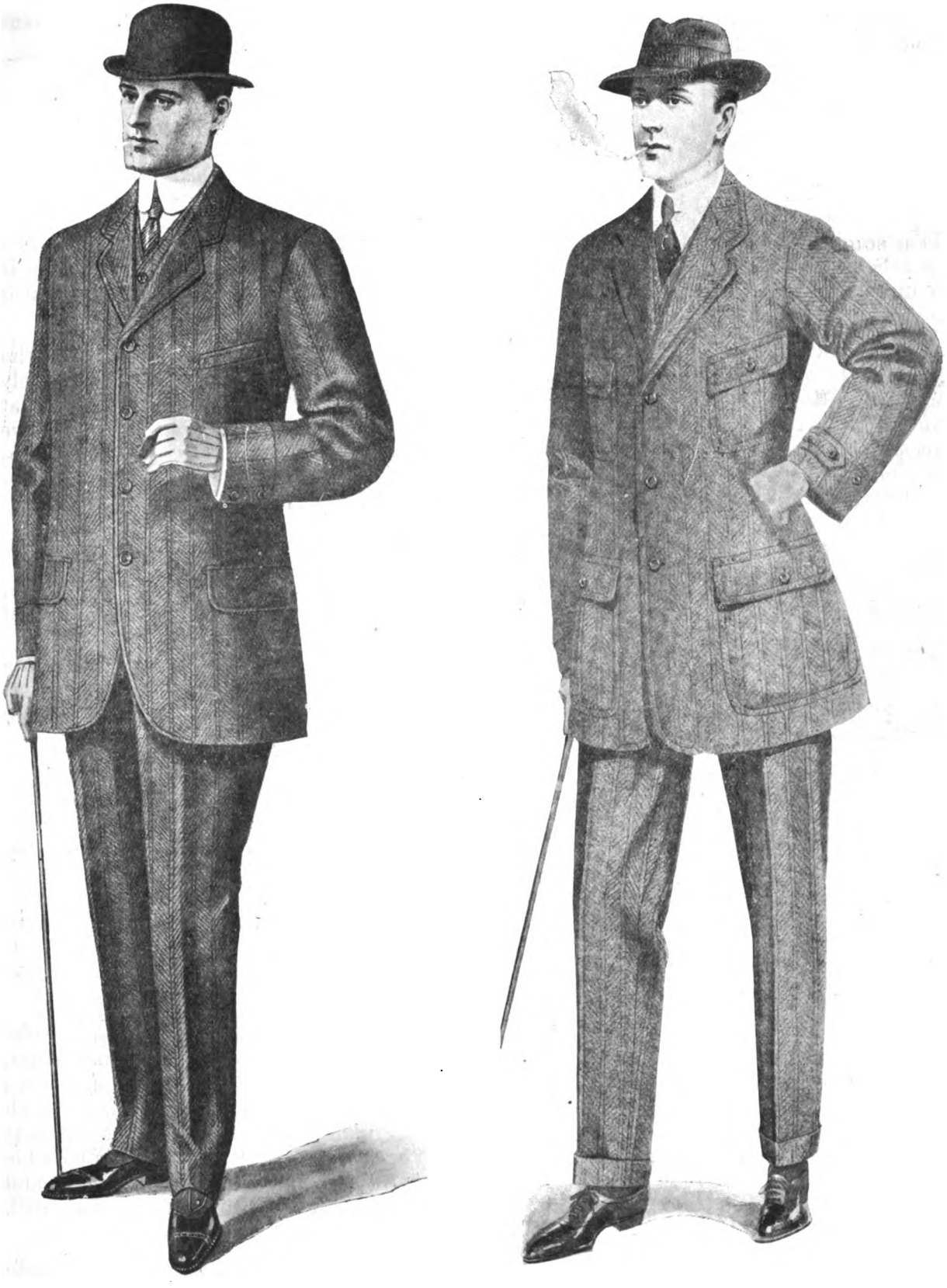

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1 Lesson	-	10s. 6d.	1 Week	-	£2 2s. 0d.
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6 Weeks	-	£7 10s. 0d.	2 Months	-	£10 0s. 0d.
3 Months	-	£12 10s. 0d.	6 Months	-	£20 0s. 0d.

THE SYSTEM.

It is sometimes alleged that all systems produce the same results. We, however, hold a very different opinion on that matter, the success of our system has been such that it is now imitated by nearly every cutting school in the world, and that in face of the fact that it was energetically opposed when it was first introduced by us some 25 years ago.

We honestly believe there is no system in the world equal to that taught at the "Tailor and Cutter" Academy for producing a garment that will fit the body accurately without resorting to a try-on. In stating this much, we are fully cognisant of the fact that fitting the body and pleasing the customer are often two distinct things, and therefore we want to give the fullest credit to that judgment and skill which enables the cutter to produce those effects which are desired by the customer over and above what is actually required by the shape of his body.

GENERAL EXPENSES.

We are frequently asked what would be the cost of living and other expenses in London, and we always have to reply that this depends very much upon the student's personal habits. We append the scale of charges which are in force at The "Tailor and Cutter" Student's Home, and calculating on that basis we generally find that the student is quite well able to meet all the necessary out of pocket expenses on £1 a week. It must, however, be understood that this is a matter of personal arrangement, and we always leave the student to make provision for himself in this way.

EVENING CLASSES AND POSTAL TUITION.

For those who cannot attend during the day, we have arranged to give instruction on Monday and Thursday evenings from 7 p.m. to 9 p.m., on the same lines as our day classes, viz., individual instruction, which must not be confused with class teaching, as it enables the student to make very much more rapid progress. The teachers are the same as in the day, and our terms for a complete course of instruction in the ordinary styles of gentlemen's and ladies' garments is £5 For those who prefer an arrangement which will enable them to come to either the Day or Evening Class, our terms are:—6 lessons for 21/-; 13 lessons for 42/-; 20 lessons for 63/-; 40 lessons for £5.

For those who are unable to come to the Academy we have devised a most successful method of tuition by correspondence, whereby the pupil is supplied with all the instruction necessary in either printing or writing, together with a full size draft The pupil studies this, and sends the result of his efforts to be checked by the Professor, who marks such corrections or improvements as he considers desirable; and then proceeds to set the next lesson, provided the last one has been satisfactorily mastered, In this way it is possible for the man of business or the tailor working at his trade to master the art of cutting, and although it is not quite so easy as with personal tuition, yet it is wonderfully successful. Postal students can be examined for a diploma under regulations which ensure accuracy.

Terms: 6 lessons, 21/-; 13 lessons, including examination if desired, 42/-; complete course, including examination if desired, £5. Examinations conducted by post, 31/6.

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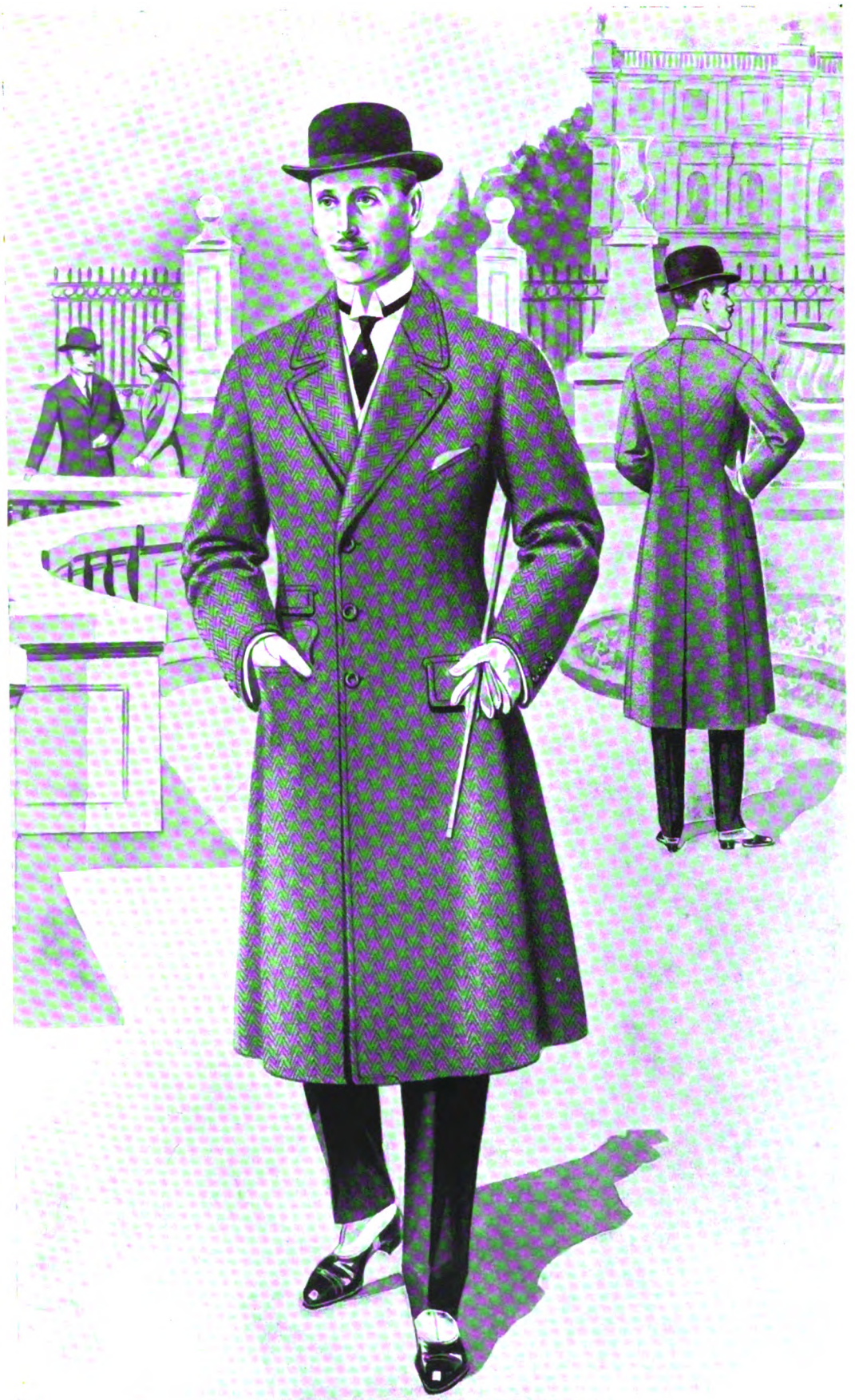

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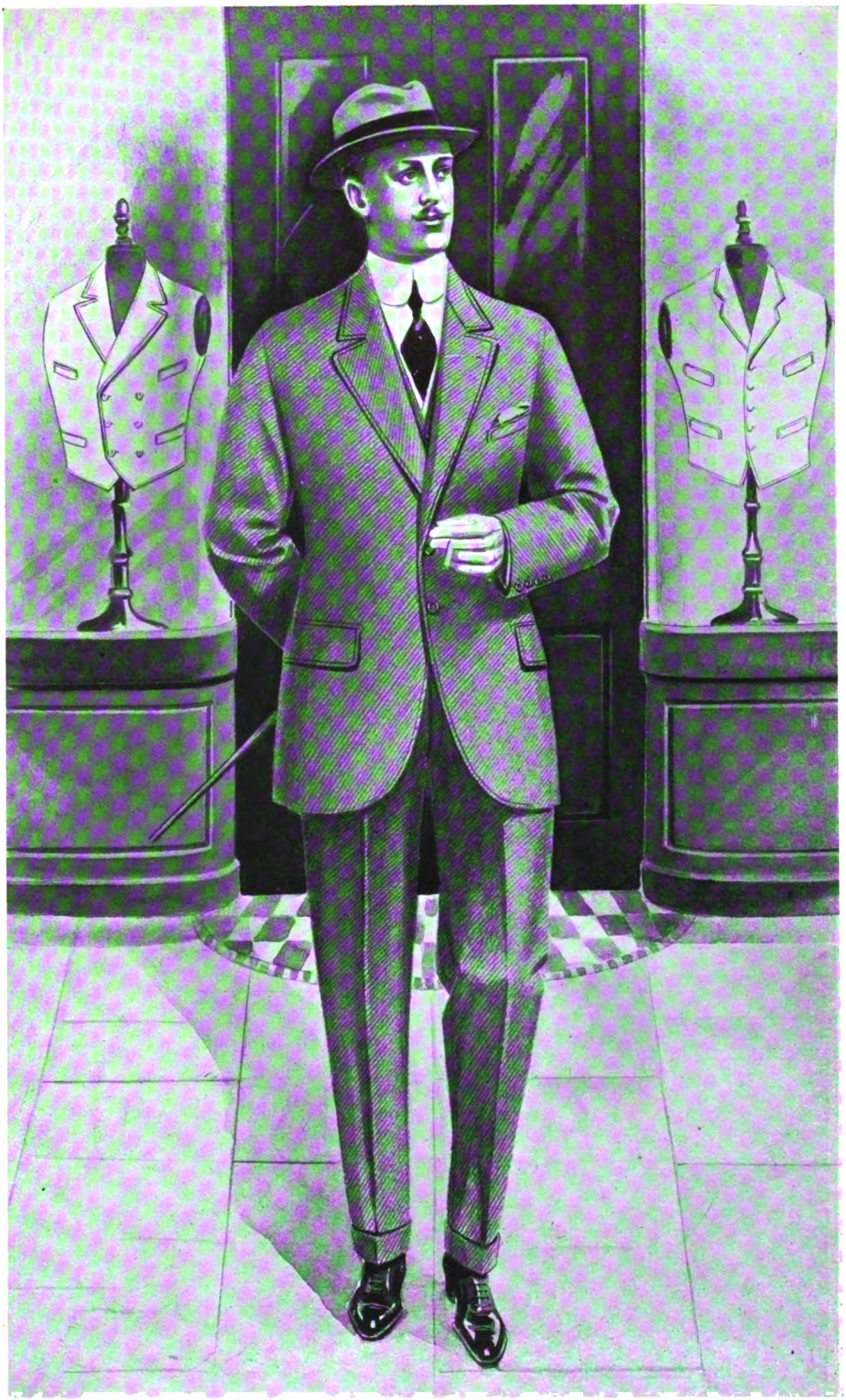

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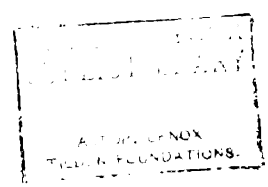

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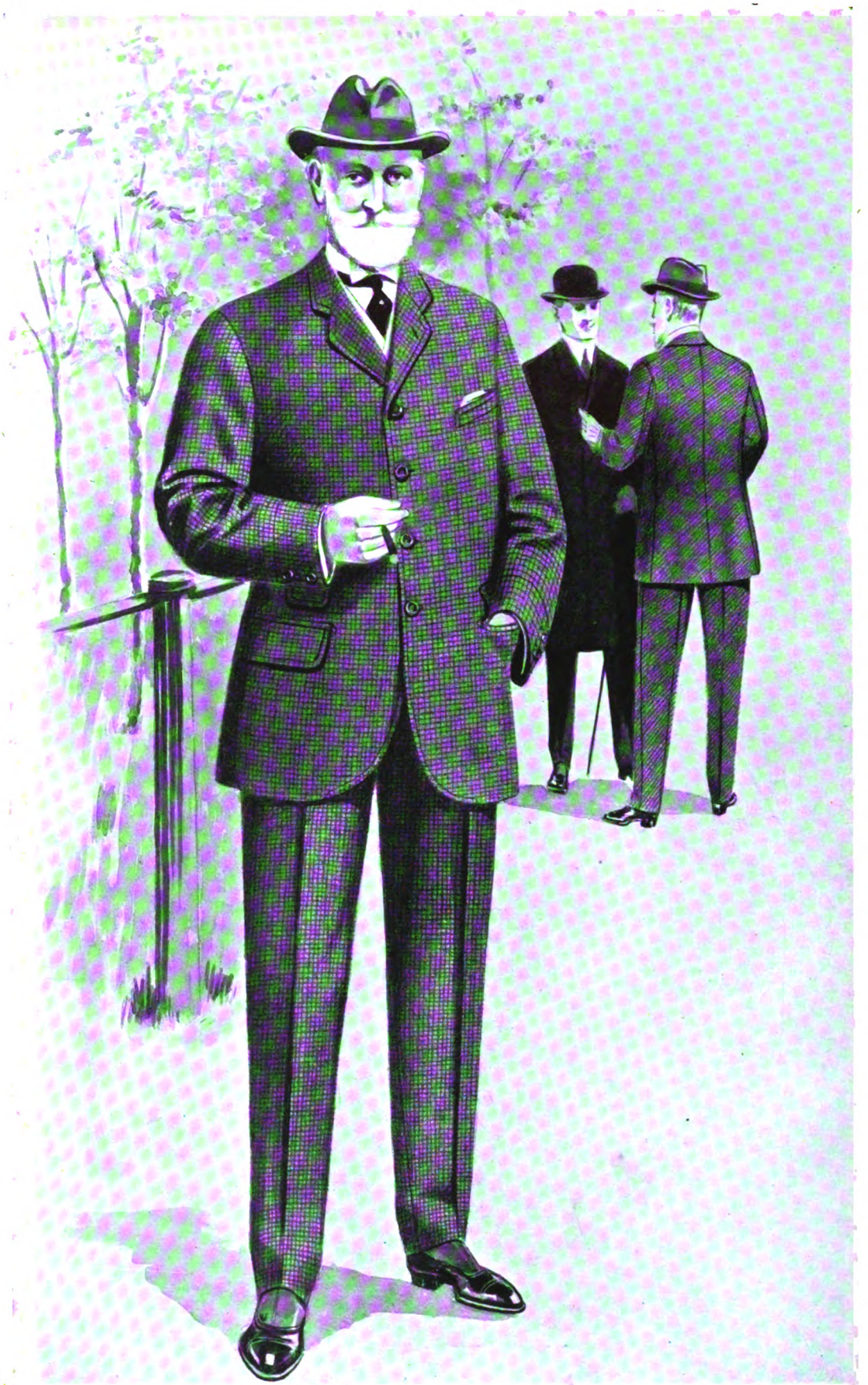

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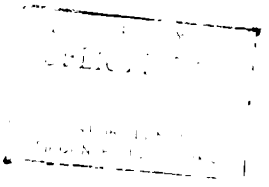

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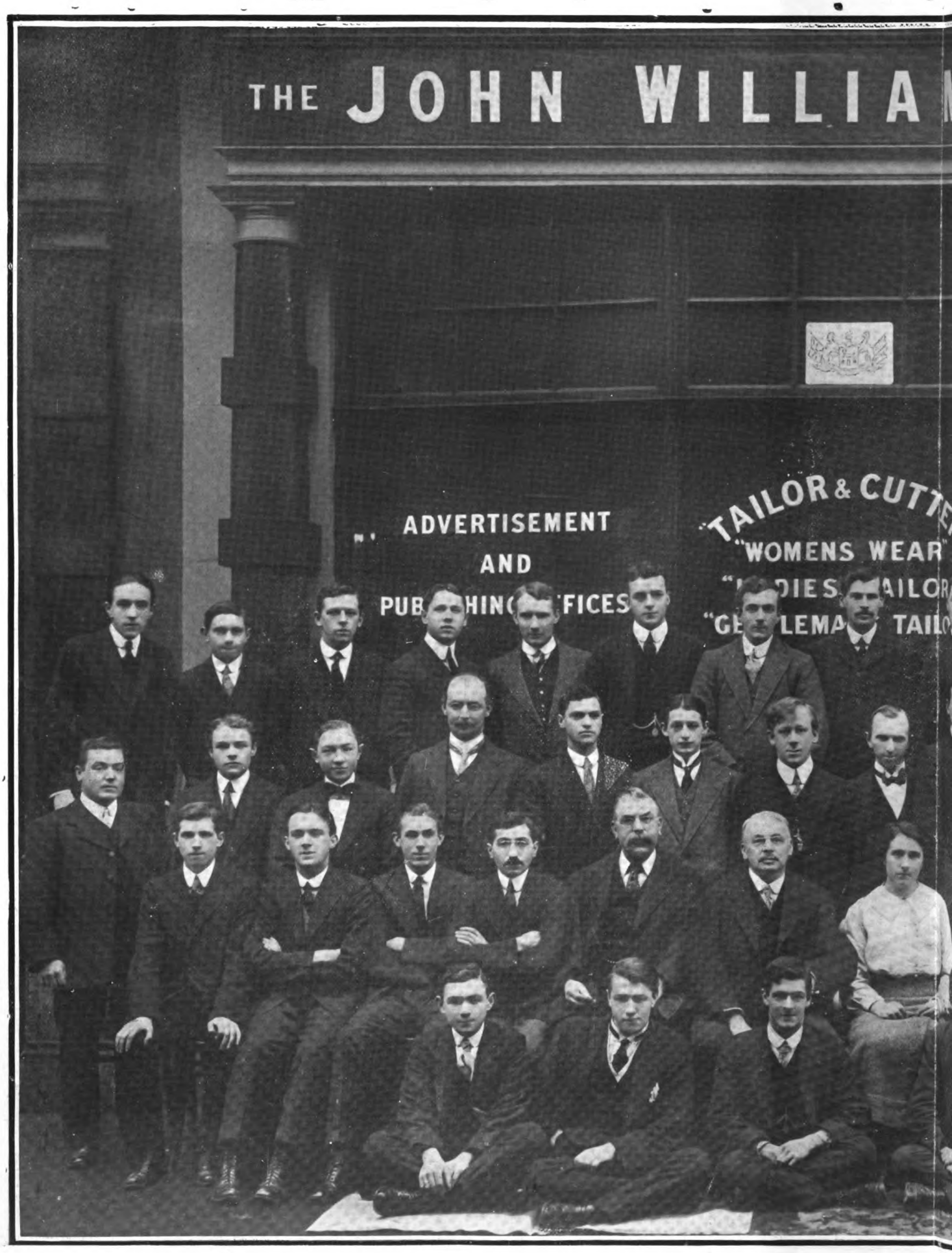

STUDENTS AND STAFF OF "THE TAILOR AND

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The Gentleman's Tailor.

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AND

LONDON ART FASHION JOURNAL.

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The Gentleman's Tailor.
WITH WHICH IS INCORPORATED THE "MONTHLY"
Tailor & Cutter.

Vol. XLIX. No. 4. APRIL, 1914. Price 1s. Od.

FASHIONS FOR THE MONTH.

This is the month when tailors begin to get busy, and many orders will be received from customers who only get a limited number of clothes, hence there will be a demand for the latest styles, and the presentation plates of this issue will be found to provide a comprehensive series of the latest current fashions.

As the Lounge suit will be sure to find the largest number of patrons, we have been favoured with an excellent plate depicting fashion's latest decree of such garment.

The Lounge is made to button three, and has medium rolling lapels of the neatest design, and the bottom corners are cut away to give a smart finish. Three pockets are placed outside, and the back is finished with a seam and vent. The vest is S.B. no-collar, and fastens fairly close up.

The trousers still retain the semi-pegtop appearance, being cut fairly loose at thighs, and made to taper smartly to the boots. The edges may be either single-stitched or a narrow swelling.

The second plate shows one of the latest Sports Suits. The coat is made easy fitting, with a stitched on belt at the back waist, above which the back is pleated into waist. A deep vent completes the back.

There are four pockets, the two breast pockets having flaps made to button, while the skirt pockets are patched and finished with flaps, holes and buttons.

The lapels are medium rolling, and the fronts are fastened with three buttons placed fairly close together. The edges are stitched boldly, which is quite in keping with sporting garments.

The vest is S.B. no collar, and shows above coat opening.

The trousers are cut easy-fitting, and are finished with permanent pressed-up hems.

The third plate gives an excellent interpretation of a fashionable Morning Coat Suit.

The fronts are arranged to button one, and are cut smartly away.

The waist is defined smartly, thus giving a decidedly smart appearance to the figure.

With the S.B. Vest is worn a neat white vest slip, which gives a smart dressy appearance.

The trousers are cut fairly wide in the thighs and made to taper nicely towards the bottom. When made from a neat striped West of England cloth they harmonise well with the fine black coat and vest.

As this is the month of showers, there is naturally a demand for light raincoats, garbicord materials being largely in demand.

The fourth plate depicts a smart loose-fitting Raglan with three piece sleeve and buttoning close up to neck with Prussian collar. Three outside flap pockets are shown inserted in this coat, making a variation from the patched pockets.

These coats are invariably lined with a checked waterproof lining.

The making of raincoats should be acquired by all tailors, for a good profit may be derived from their production.

This plate is an excellent interpretation of one of the most fashionable raincoats.

Specially cut patterns to any measures may be obtained from us, price 1s. 3d. each; model patterns cut to any breast measure 1s. each; seven patterns for price of five. Address The John Williamson Co., Ltd., 42 Gerrard-st., W.

Look out for our special monthly offer.

Fashion Booklets.

The "Tailor and Cutter" Booklets are the smartest and most practical published. They consist of 12 pages, eight of which are devoted entirely to illustrations of the new styles. They can be had either for ladies or gentlemen at the following rates:

100, 12s. 6d.; 200, 16s. 6d.; 300, 20s.; 500, 25s.; 750, 33s. 6d.; 1.000, 42s.; 2.000, 65s.; 5.000, £6 6s.

Or they can be had in combined editions of ladies' and gents' fashions: 100, 18s. 6d.; 200, 25s.; 300, 30s.; 500, 37s. 6d.; 750, 50s.; 1.000, 63s.

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INTERVIEWS WITH NOTED TAILORS.

WINNER OF SILVER MEDAL FOR BREECHES.

BY OUR OWN COMMISSIONER.

The Breeches Class at the last "Tailor and Cutter" Annual Exhibition was a very large one, and there were many fine specimens sent in for competition, which did credit to the cutters, and also to the workmen who made them.

Amongst so many fine specimens there were several which arrested the attention of the Adjudicators, and these were closely surveyed with a keen eye to all the details of balance, sewing and finish known to experts in this department of tailoring.

When the final decision was made, and the garments placed in the order of merit, the cards and envelopes were opened, and it was found that Mr. Stanley Grace, of Chipping Norton, had secured the silver medal.

The breeches were made of a fine twill riding tweed, and were remarkably well balanced, cleanly made, and had very good lines and style.

Our Special Commissioner soon put himself in communication with the winner of the medal, but as he proved to be a modest man, he was not to be drawn on the subject of prize breeches at that particular time.

An opportunity for a personal interview arose a few days ago, and our Commissioner recognised in Mr. Grace a former cutter in several of the best West End firms of London. During the course of the interview he learned that the winner of the medal attributed much of his success to his early training as an apprentice with one of our oldest subscribers, at Hartley-Witney, in Hampshire.

In the intervening years he has gained much experience in Basingstoke, Aldershot and London. His service in London was given in several of the most exacting shops, so far as pleasing difficult customers goes. Amongst these were Messrs. Ward and Co., Bell Yard, E.C., Burberrys', and Sholto's, of Savile-row.

Mr. Grace has therefore had many opportunities of testing his skill and gaining an insight into the methods of the best workshops, and the breeches he sent in for competition were the embodiment of his matured experience.

He is a firm believer in good workmanship, and endeavours to cut his garments so that they can be put together evenly by the workmen.

The pattern gives a good idea of the manner in which he arranges his lines so that the making and manipulation can be carried out with comfort by an experienced breeches maker.

He prefers to take a small cut out of the leg-seam so as to provide for the round of the knee-cap, instead of easing on the material. The cut is covered by the strapping, and fits much better and more comfortably than when eased on to the knee.

Our Commissioner also learned that Mr. Grace believes in giving plenty of length from fork to knee, so that there is no strain when mounting the horse or sitting in the saddle. While manipulation of the material and good workmanship are absolutely necessary to the production of breeches, the cutting must be on a sound basis, and the cutter must arrange the parts to go harmoniously together at fork, knee, and sideseam.

This is the first occasion on which he has competed, and it must have been gratifying to him to have earned success with his first venture. It is to be hoped he will continue to "try," and reach the highest honours the Exhibition can offer.

The accompanying diagram is a copy of the original pattern from which the prize breeches were cut. It will be observed that they are not made to the normal size, but for a man of more than average weight and build; but this in no way detracted from their merits in form, style or workmanship.

The measures are as follows:

Sideseam, 27, 30, 33½.

Leg-seam, 15, 18, 21½.

Waist, 36; hips, 41; knee, 14; hollow, 12; calf, 13½.

TOPSIDE.

Draw the straight line, A B, which is 33½ inches, or the full length of the sideseam.

B to C is the total length of the leg, 21½ inches.

Square lines across from C to D and C to F; also square a line across from A to sideseam.

The working scale may be taken as 21.

From C to F, the fork quantity, is made one-sixth of the scale (21), and 1 inch extra, or 4½ inches.

From F to D is two-thirds of the scale (21), and 1½in., equal to 15½ inches.

A to E the depth of the waistband at front, is 1½in.; while at the sideseam it is 2 inches above G.

E to G is one-half of the waist scale (18), or equal to 9 inches.

Draw lines for waist, E G, and also top of waistband.

Mark off length for leg-seam, C to K, 15 inches.

C to H 18 inches.

C to B 21½ inches.

Square lines across to J, I and L.

Draw leg-seam from the fork, F, to B, and hollow at H ½in. inside the construction line, C to B. This is shown on the diagram.

The widths at the knee, hollow and calf may now be marked off.

K to J is made half of the knee (14), less 1½in., or 5½ inches.

H to I is half the width of small or hollow under knee, less 1½in.

Draw line straight through J I to L.

Mark out from D to M 1 inch, and draw a line from M to J as a guide for fixing the round on the sideseam.

Midway between M and J mark out 2 inches and draw the sideseam from G to D, thence round on 2 inches, and terminate at J, I and L.

From C to S is 6 inches.

Curve fork of topside from S to F, and so complete the outline.

The pattern may now be cut out, or the top and underside may be drafted together.

UNDERSIDES.

The dot and dash lines represent the outline of the topside of the breeches.

Begin by marking out 1½in. from F to U.

Draw leg-seam from U to join topside, about 9 inches below the fork.

Draw line from U through S on fly line towards R, which is 5 inches above the top of the waistband.

Spring the line of seat-seam out 1 inch from R, and continue seam from S with a very slight hollow towards N, and complete the seat-seam.

The line for the top of the waistband is drawn out to W, and the actual waist line to P.

The size of the waist is made up by measuring from E to G, 9 inches. Place this amount about 2 inches below R, and extend the tape across to P. This should measure 1 inch more than waist scale (18), and if a fish or dart is taken out, 2 inches more.

From D to M is 2½ inches for round on sideseam.

The widths at the knee, hollow and calf should now be adjusted as follows:

Measure K to J (5½); place the amount on K, and extend the tape across to N, so that the full size (14) and 1 inch more is added.

H to I and H to T, inclusive, should measure 12 and 1 inch extra.

B to L and B to V is made 13½ and 1 inch extra.

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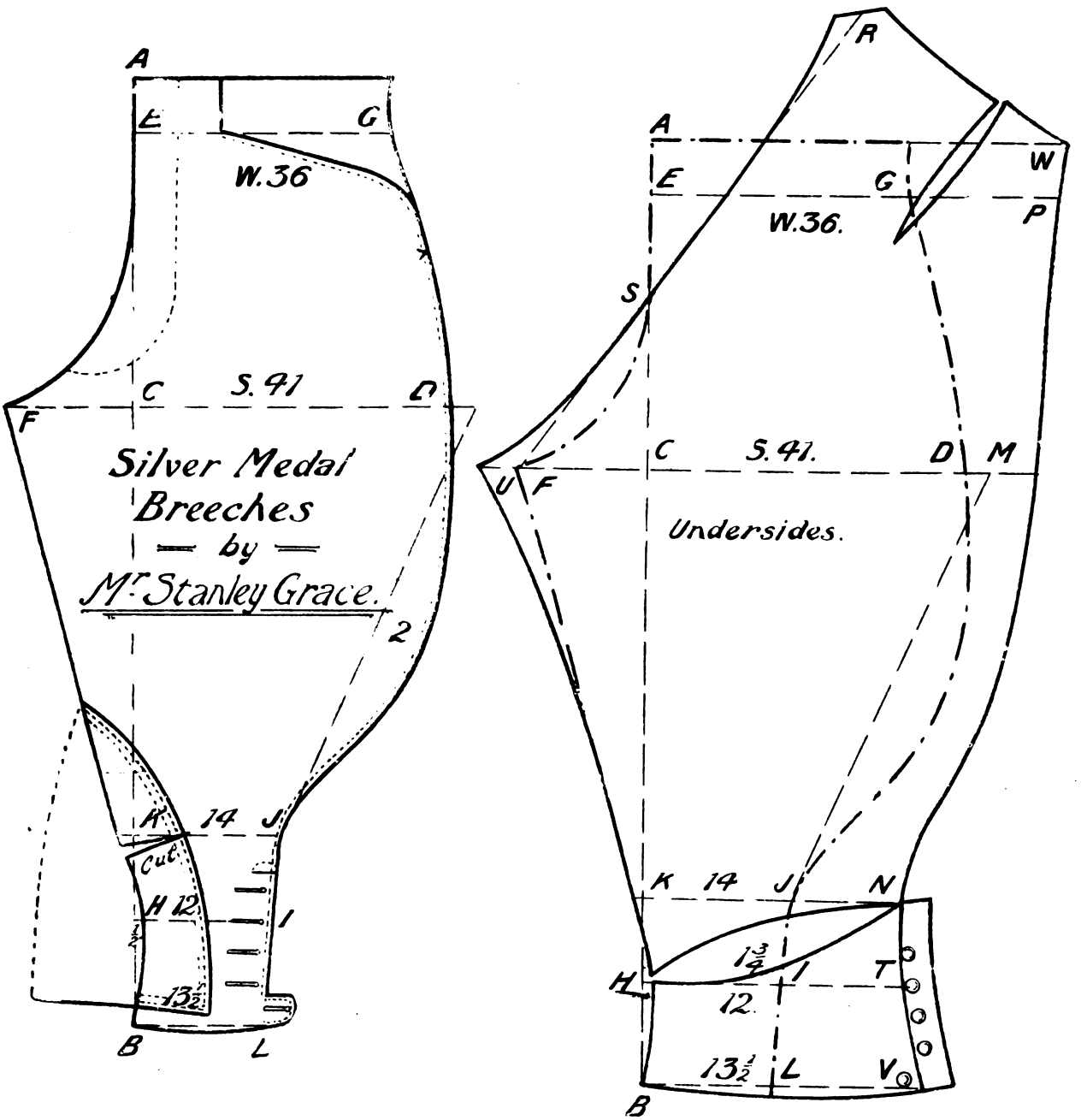

Draw the sideseam from W to P, thence to M at the hip line, and continue to N, T and V, as marked to the measures.

Draw line for top of waistband of the undersides from W through R, and slightly hollow as shown on the diagram.

A cut is taken out under the knee of the undersides.

This is drawn from N at the sideseam in a slanting direction to H.

The width at the hollowest part, which is in the centre, is made 1¾in., and while the end of the cut at N is close, it is slightly open at H.

The other technical details of the making and finish are clearly marked on the diagram, and can easily be followed by those interested in the subject of breeches making.

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FASHIONABLE TROUSERS AND VEST.

BY THE CUTTER'S PRACTICAL GUIDE SYSTEM.

We now follow the cutting and making of Morning Coats and Lounges by an article on Trousers and Vests.

By a casual glance at the diagrams there may appear very little change in the C.P.G. System from what is laid down in book form, but we commend a very close study of the working of the system as here shown, for this page of diagrams represents it exactly as taught at the "Tailor and Cutter" Academy to day. It embodies such improvements as are demanded by the lastest styles, and to ensure its working equally well for all sizes and ordinary forms of disproportion.

Trousers are now worn clean fitting about the waist with ample ease at the hips, from where the legs taper in more or less peg-top form. It would seem that the permanent turn-up is less popular this season, whilst the average size of knee and bottom for the normal 36 size remains as favoured in the past, namely, 19, 16.

Of waistcoats very little can be said as to alterations in style. The five-button no-collar with straight edge, V-shaped opening and moderately long points, still hold popular favour.

We also include the step-collar style, both S.B. and D.B., and the method of dealing with a typical corpulent figure.

FLY-FRONT TROUSERS. DIA. 1.

Sample set of measures: 30 waist, 36 seat, 44 side, 32 leg, 19 knee, 16 bottom.

Halve waist and seat for scales, thus, 15 and 18.

Rule the side-line and mark O in a suitable position for the fork line. Square out.

O to A one-third of seat scale.

A to B one-sixth. B to C one-sixth plus ¼in.

Square the fly line up from B and the centre line of leg down from A.

A to E the leg, 32 inches.

E to top waist 44, the side length.

Square F and G, the latter at 2 inches down from tops; or make F to G one sixth of the body rise.

G to T half waist scale and ½in.

Spring out ¼in. above T and shape the round of hip through O.

B to Q the commencement of the fork curve, one-third of seat scale.

B to W half B to C, and ¼in.

Shape fork as shown, and mark the undress side at ⅜in. back at X, and 1 inch back at C for ordinary forms.

A to D half leg less 2 inches.

Square to H and I one-fourth of knee in each case.

E to J one-fourth of bottom, and E to K one-fourth of bottom less ¼in.

Rule K to I and O to H straight, and gradually curve to J and C.

Hollow E 1 inch.

The crease line at instep is usually placed 1 inch to the outside, as shown.

Cut out the top halves and lay them in a suitable position for drafting the underside.

B to P one-third of seat plus 2 inches for the average seat angle.

For working-men and others who desire ease and freedom give more angle by adding less than 2 inches.

The seat angle may well be increased for lined trousers, hard materials, or even for the well-to-do when a nice set on the boot is specially desired. On the other hand, if fit and smartness is the main ideal it may be lessened by adding more than 2 inches above the one-third of scale. Less angle and more scope of fork than here marked is also advisable when the extremely full thigh and knee style is ordered.

Having fixed P, rule through from C.

C to N 1½in. always.

K to L a similar quantity.

I to M 1 inch for four seams.

Shape the fork slightly hollow.

Add ¼in. of round beyond E and draw along the edge of top halves from J through H for the side edge.

Sweep from top of sideseam and T by H, and measure up the waist between points G T and U V, adding 2 inches for six seams, and ½in. fish.

Spring out slightly above V.

Measure up the seat at Q R and P S, also adding 2 inches over the half measure.

Square the top by the seat line, U C, to meet the point above V.

Come back 1½in. or 2 inch at top and raise 1½in. for the back button point.

Place the vee at 2½ inches in at V.

Make it 6½ inches long and slope it 4 inches in from the sideseam.

The allowance over the seat provides 1 inch for ease and 1 inch for seams.

Personally, we do not favour altering the general allowance we have laid down, but prefer to vary the tension of the tape when measuring, hence when cutting from travellers' measures more uniform results are obtained.

S.B. VEST. DIAS. 2 AND 3.

Sample set of measures: 36 chest, 32 waist, 9 depth of scye, 17 to waist; opening 12½, taken from nape of neck to where fronts are to cross; full length 25, front shoulder 12½, over-shoulder 17 (these two are best taken over the jacket, with due regard for ease and padding, after which we reduce both ½in., thus we write upon our drafting-sheet 12¼ and 16¾ for this size); breast scale 18, waist ditto 15.

Draw line O 17 to the waist length.

O to 9 depth of scye.

Square out from these three stations.

Go in 1 inch at 17 and rule from O; then hollow the back waist another ⅜in., terminating this in a curve just above point 9.

O to 2⅝ one-sixth scale less ¼in.

This may vary from 2½ to 3 inches; our reason for making it one-sixth to one-fourth is on account of that measure giving the nearest approach to one-third of the neck without having to consider the collar size when measuring; hence there is need for very little adaptation for vests which have a Prussian or stand collar, and if this plan is suitable to the cutting of close-neck styles, which undoubtedly it is, it must be equally agreeable to open neck garments.

Sweep from O to B from the point inside 9, and make from ⅜ to B one-fourth of scale plus ½in., or 5 inches for this size.

Square a line up from scye line to meet B (see C).

From back-seam to D one-fourth of breast plus ⅜in., and from E to F one-fourth of waist plus ⅜in.

Add spring at H and G, and leave the bottom line until the completion of the front section.

Hollow the scye 1⅜in. from C in all sizes, and keep to the line below B.

THE FOREPART.

Draw line O 8.

Make O to 8 equal to the distance from 9 to 17 (Diagram 2).

Square out.

O to A one-twelfth scale plus 1 inch; this will be found to give a 3-inch hollow for a 48 breast, and 2 inches for the 24 breast, consequently it will be found more reliable than the method of making it 2¼ inches for all sizes; moreover, the latter quantity is now generally considered too small for the 36-inch size.

Raise 1½in. at A.

Sweep D from A by the front shoulder measure less the back neck; therefore the actual distance between A and D for this size is 9½ inches.

Make B to D the second sweep, ⅜in. longer than A D, or 10¼ inches for this size.

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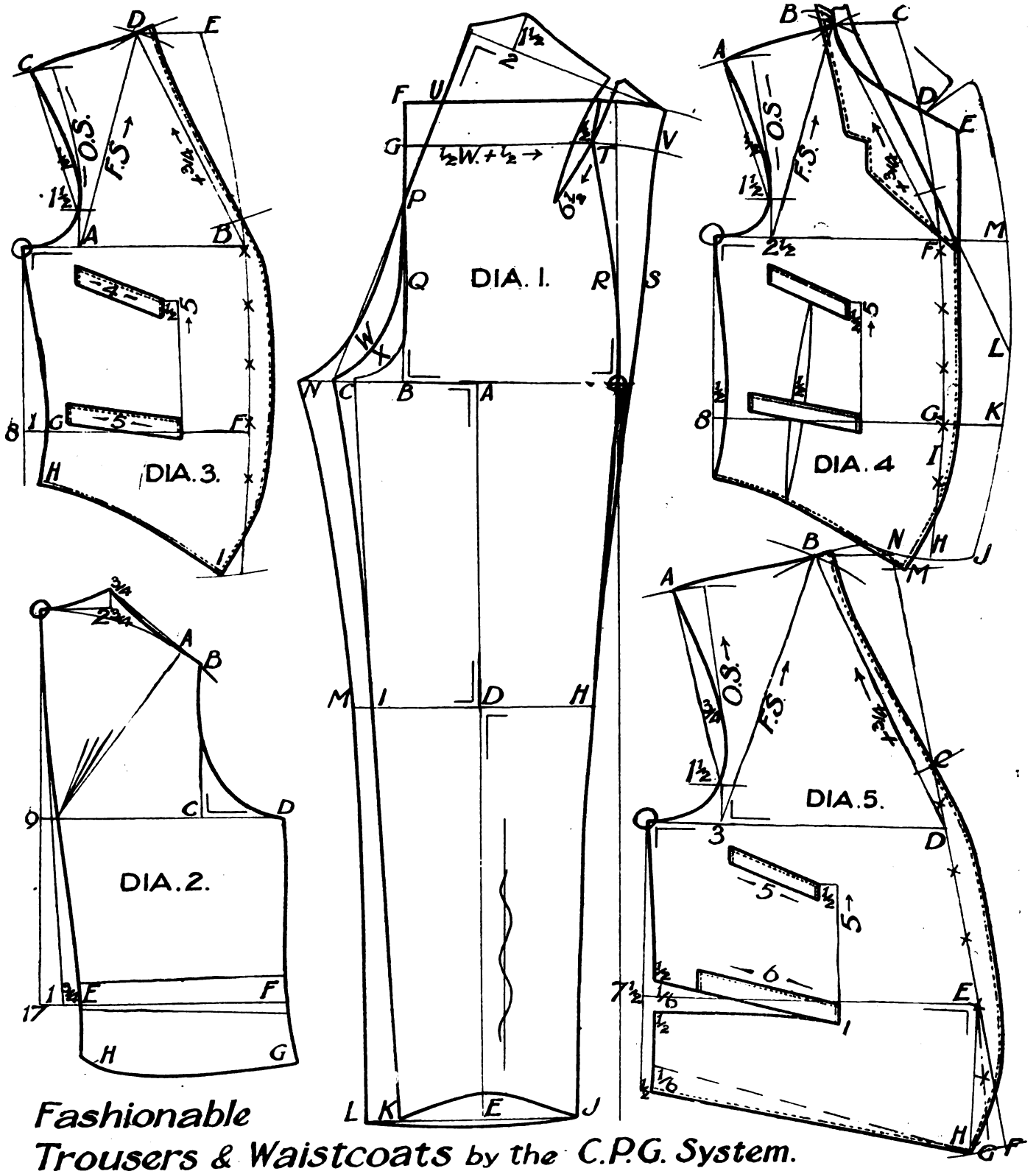

FASHIONABLE TROUSERS AND VEST BY THE C.P.G. SYSTEM.

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Sweep C from A by the over-shoulder measure less the distance from A to back-seam at 9. Actual measure from A to C for this size is 6¾ inches (adding 9 inches, the measure of back, makes 16¾ inches).

D to C is made ¼in. less than back shoulder.

Rule from C to 1½ and shape the scye as shown.

D to F one-sixth less ¼in.

Curve E to B.

Go in 1 inch at G and shape sideseam.

G to F one-fourth waist plus ¾in.

Continue curve from E B through F to the bottom.

Place the back neck on D (2¾ inches), and mark off the opening plus ½in. just above B, and the full length plus 1 inch at bottom (see the small sweeps).

Place the bottom point 1 inch back from the true centre line, and make G H half of F I less ½in., and finish this by filling up the neck ¾in., and adding ¾in. of button-stand, as shown.

When cut from the cloth reduce the hole side a good seam so as to bring the buttons in the centre.

Locate the lower welt at a reasonable height for the pocket, and then mark them as shown.

The lower welt is made one-sixth of scale plus 2 inches in length, and the upper one 1 inch shorter.

STEP-COLLAR STYLES. DIA. 4.

In both D.B. and S.B. step-collar styles care must be taken in lowering the gorge in conformity to the depth of opening, and it is at this point that the student of cutting meets his chief difficulty, for there is no rule or method by which the depth of gorge may be correctely located for any individual opening, hence there is ample scope for practice and eye training.

Generally speaking the gorge may be lowered 1 inch, that is, C to D to measure 1 inch more than the back neck, for average length openings of, say, 11 to 13 inches. Then we mark down C to D 4¾ inches, and shape the gorge right away to point B. Keep the line straight at about D, and slope it in line with a point about midway between A and B.

Rule the break line through a point ½in. out from the hollow of gorge to the opening measure, as already explained.

Shape the lapel to taste.

For a D.B. style the collar usually ends at ¼in. beyond D, and the peak is drawn from the 1½ point at scye.

Add 3 inches at L and 2½ inches from H to J from centre line, and shape outer edge as shown.

Go up H to G 6 inches, and sweep N J for the rounded shape of bottom edge.

In this we show the waist vee placed through the centre of the pocket cuts, when only ½in. suppression should be marked at the side.

CORPULENT VEST. DIA. 5.

The most important point in cutting for very stout figures lies in the provision for the prominence of the stomach. The method here shown consists of cutting a vee out from sideseam to pocket-end to the extent of one-sixth of the disproportion, which latter is found as follows: Subtract the proportionate waist from the actual waist, thus: a figure measuring 48 breast 53 waist is 9 inches out of proportion, owing to the fact that 44, the proportionate waist for a 48 breast, deducted from 53, leaves nine; hence the principal alteration to meet a figure of this type is less suppression at back waist and sideseam; a 1½in. pocket cut as marked on line 7½, and the true centre line arranged midway between the line drawn through D E to F, and another squared down from E to H.

It will be seen that hip spring is not needed, whilst an extension of side length to make up the pocket vee is required beyond the dot and dash line.

It should be borne in mind that whilst the the calculation of the size of pocket vee according to the disproportion is correct in a large majority of cases, there are exceptions in which the disproportion is but a poor guide to the prominence of stomach. Some figures, for instance, are particularly hollow backed and prominent at front waist, yet their measures show but little disproportion, hence this point merits careful observation.

HINTS ON MAKING.

In the diagrams illustrating the making of vests we have dealt with three kinds of vests, and shown the various details of making up common to all, as well as the special features of the vest for corpulent figures.

Some portion of the extra length and form necessary to the proper fit of a vest over the prominence of the figure at front is provided by the vee taken out at the bottom pocket. Diagram 1 shows the end of this vee beyond the back of welt being sewn. When this seam has been pressed open the welt will be cut to match any pattern or face which the material possesses, and the pocket arranged as we illustrate at Diagram 2.

A of that diagram is the welt sewn on; at the top one-half the silesia pocket is sewn to the forepart. At B, the top edge of welt, a strip of linen is put along, and the welt-half of pocket is sewn through the cloth and linen. The forepart will be cut through between the welt and silesia, and the four corners nicked to allow of the welt-seam being pressed open, and the top silesia passing down to the inside freely.

The welt will be turned in and stitched along its upper edge, and the silesia below B passed inside to form the other half of pocket. The welt now assumes the form illustrated at Diagram 3. The lines at the end of the bottom pocket in that diagram show where the welt will be turned in, while the breast pocket will give you an idea of the method of tacking the ends of welt down.

MAKING UP THE EDGE.

We have taken the corpulent vest as a means of illustrating the working up of the front edge.

Diagram 4 shows a considerable degree of drawing in, which would not, of course, be necessary in either of the other two vests; these would, of course, need steadying in at points similar to those where the drawing in occurs in Diagram 4; but there is considerably more round on the front of Diagram 4 than on the other vests, and the figure for which this vest is cut requires that round worked away from the extreme edge to the centre of front. Some idea of the position of this over chest and front of lower pocket will be gathered by the shaded parts on Diagram 4.

Generally speaking, all vests require holding in at the points marked A and D, Diagram 4; so, too, do the bottom corners of vests where we show the cloth facing cut on in Diagram 4.

Along the neck portion marked C, the vest at all times should be kept free, and even strained out a little to give length to enable it to go freely around the uprise of neck. The more erect a figure is the greater length will be required there.

The general inside finish of all vests is shown at Diagrams 4, 5 and 6. The forward run of pockets, shown at A, Diagram 2, will be maintained in the finished garment, as shown by dot and dash line below pocket in Diagram 4.

THE LININGS.

In order to provide sufficient shape and length of lining over front of corpulent vest, a double pleat has been formed; indeed, the pleat running along the length of pocket, in Diagram 5, is a very serviceable one in any vest, even more serviceable than the one from shoulder down to breast, shown at Diagrams 5 and 6. No matter how large a pleat you fold there at the time of making, after a little wear you will find that most of it has disappeared; either the lining shrinks with the heat of the body, or the use of the pockets consumes the extra length. In any case, the vest made up without such a pleat is fre-

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quently found to suffer from shortness of lining after being a time in wear. Whether you put such a pleat in vests or not, certainly those which have anything like shape imparted to them ought to have this extra length and shape provided.

THE BACK AND CLOSING.

The vest ready for closing is shown at Diagram 6. There we have the step-collar style, and with the exception of making up the collar and lapel, all other details are similar to those illustrated and explained in other diagrams.

In the making of the front of this style of vest a separate collar will be cut and sewn on, and the facings put on as we show here, with a drawing-seam, or else put on in one piece to cover lapel and collar; this is a detail you may suit yourself upon. What we want to deal with more particularly here is the closing of the vest.

There are two general methods of closing: the one as here shown, viz., the bagging method, and the method by which the sideseams and shoulders are seamed, and the scyes, bottom and neck felled.

By far the quickest, and, in general, the cleanest method of closing is that illustrated here. We show the sideseam baisted ready for the inside back to be brought up to cover the inside of vest as it now lies, the sewing going through the whole lot. The main point to bear in mind is that at armhole, at shoulder-point, and top of sideseam the run of back and forepart must be true.

The tight back will cause a seam inside at the bottom when the vest is finished, and you will note that the bottom of forepart is placed that width up on the outside back in Diagram 6.

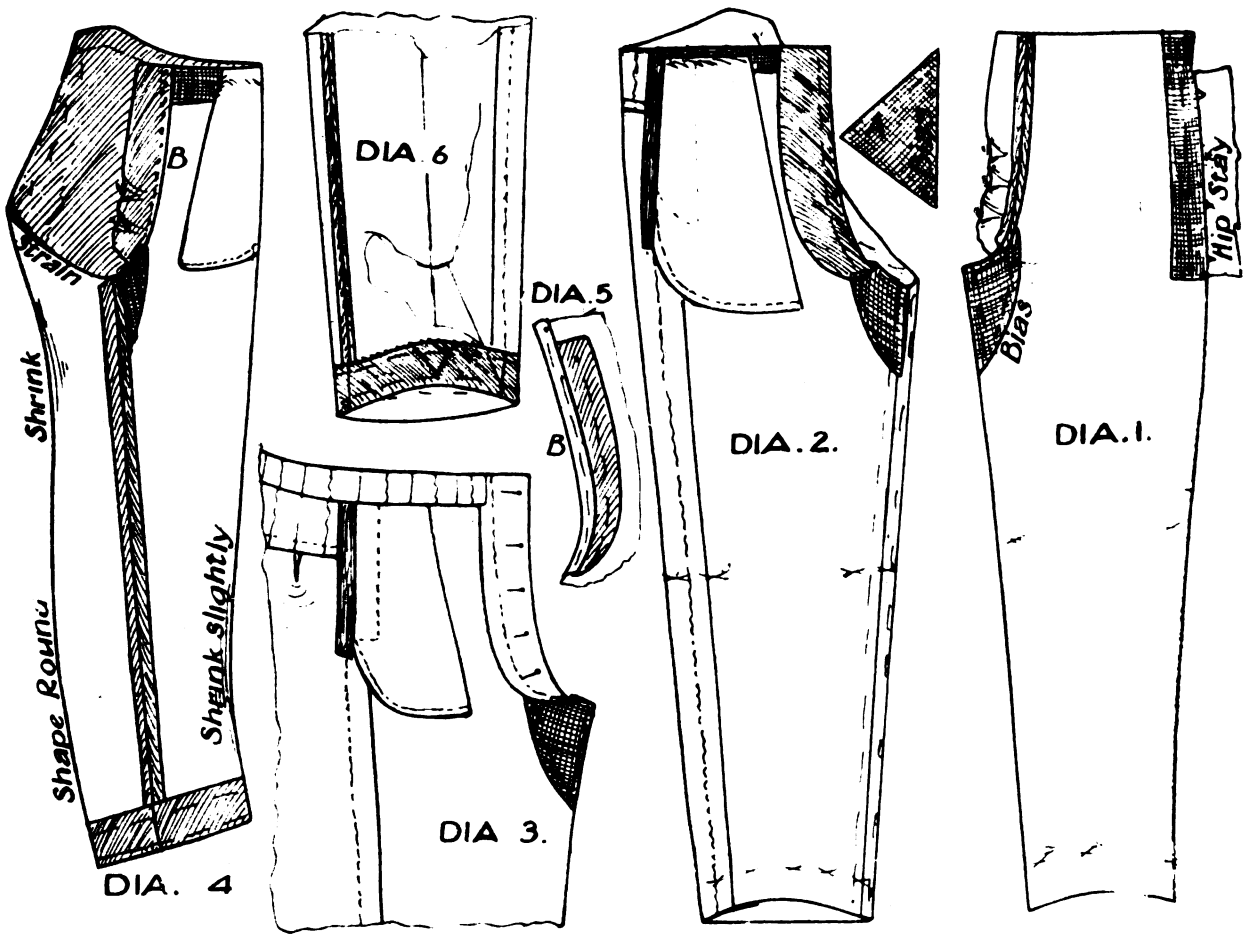
When seamed round the vest will be drawn through the neck, and the outside back felled along the cloth back neck shown at Diagram 6.

TROUSER DETAILS.

After the marking up and sewing of the vees and undersides, the first important details are the crutch and pocket stays. At Diagram 1 we illustrate them baisted into position on the right topside. In front of the words "hip-stay" we show the linen which strengthens the pocket-mouth, and, at the same time, draws in the round left on hip; this, in turn, is pressed back to position shown by shaded part in front of pocket linen, so that the line of hip is now fairly straight.

The crutch linen we take out differently to that at side: this is put on double; the linen is folded over at the square corner in the manner shown at Diagram 1, A. The bias edge is shaped by pulling round, and the stay is baisted on as we see at Diagram 1. The straight threads of linen run with the leg seam and fork; the bias edge is not felled down, so in that way you have no rough edges and no contraction across the outer portion of fork.

The button catch of cloth is cut hollow at bottom, sewn on and pressed open, as at Diagram 1, and is eventually covered with canvas and linen cover, as shown at Diagram 5. This is cut on the bias at lower end, at any



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rate, the linen is turned over the canvas, as shown at Diagram 5; edge B covers the seam down front of Diagram 1; the canvas outer edge goes under the turned-in edge of cloth, and the linen fells on top, or is stitched by machine. A stitching goes down the seam on the right forepart from the outside to hold catch lining in place and take the strain of buttons.

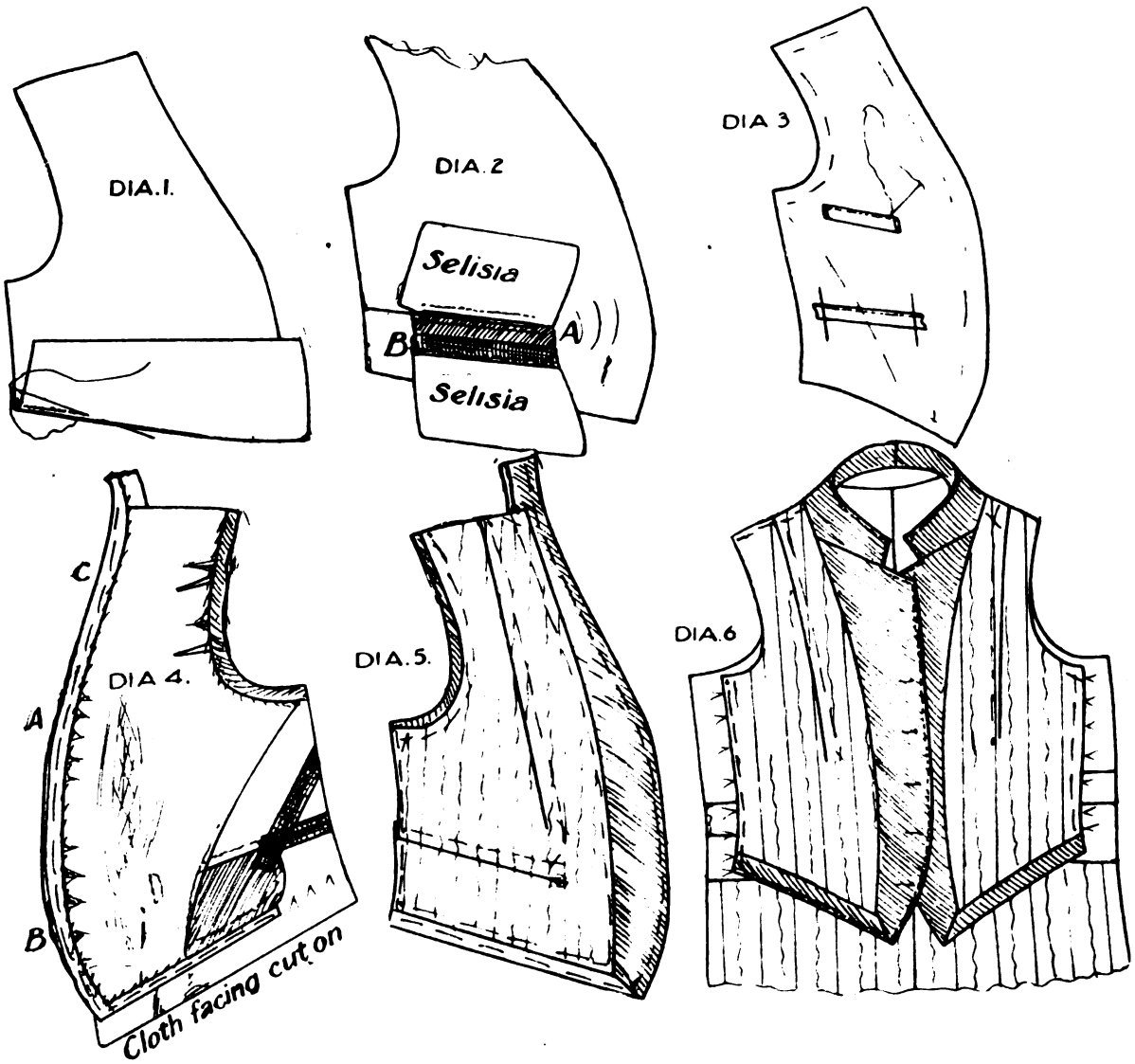
The finished effect is illustrated at Diagram 4, where we show the position of edge B, Diagram 1, A.

of finish. This and the waist lining are shown at Diagram 3, and in that diagram we show the fly made up and stitched in its place on the front.

The next points of importance are the shaping of the legs and the turning up of the bottoms; these details are shown at Diagram 4.

Here the style of bottom illustrated is the shaped or hollow front for wear with Morning or Frock Coat. This will necessitate a deal of spring being given to upper edge of bottom

pressed away. A full view of the bottom with the piece inserted and felled into the vee is illustrated at Diagram 6, where we show the bottom inlay being felled; in the event of very loose edge materials the edge of vee and the bottom itself would be cross-stitched. It is the general practice at present to have a distinct crease on the outside of trousers, front and back. This is formed at the finish, as in the early stages of giving shapes to the legs one is not able to use sufficient heat and moisture to properly shape as set out on Diagram 4,



The left front will have a lining sewn on and turned inside, as at Diagram 2. The side pocket will spring forward somewhat at bottom and be from 12 to 14 inches in length along its front edge, according to the size of man for whom the trousers are made.

Linen or canvas will go through the tops as a stay for the buttons, and a curtain of linen may be put across the back waist for cleanness

turn-up; as these trouserings are usually of a stubborn nature, across-the-piece stretching to secure the necessary freedom of the edge of turn-up is impossible; so we have to secure the hollowness of front by means of a vee let in nearly to the bottom of trousers; this is shown at Diagram 4, after the bottom has been baisted up and the looseness resulting from this opening out of the turn-up has been

on the outside of trousers.

The shaping, for safety's sake, is done on the inside, and the crease reversed in the final stages of the pressing off of the trousers.

I find nothing so singular in life as this, that everything opposing appears to lose its substance the moment one actually grapples with it.—Hawthorne.

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Society Meetings.

CITY OF LIVERPOOL.

LECTURE ON RIDING BREECHES BY MR. E LIGHTFOOT.

The above society held its weekly meeting, when the president, Mr. A. E. Ireland, occupied the chair, and Mr. L. Jones the vice-chair.

The President introduced Mr. E. Lightfoot, a young member, as the operator for the evening, and with some very encouraging remarks said it was very pleasing to see the young men step forward to occupy the board. He frankly admitted that Mr. Lightfoot was very plucky indeed to attempt such a tall order as Riding Breeches. He (the President) felt sure much good would be derived from the subject, knowing by the lecturer's practice we were in for something very interesting. He would not delay their time, but would ask Mr. Lightfoot to occupy the board on "Riding Breeches."

The lecturer had but few words to say, save that he would endeavour to do his best.

Having already measured a member he would lay down his draft, and would ask the members to give their opinion of the merits of the method laid down. He had brought with him a try-on for the same gentleman, so that the members could examine the method put into practice.

Some of the members thought the small too large and the back rise too short.

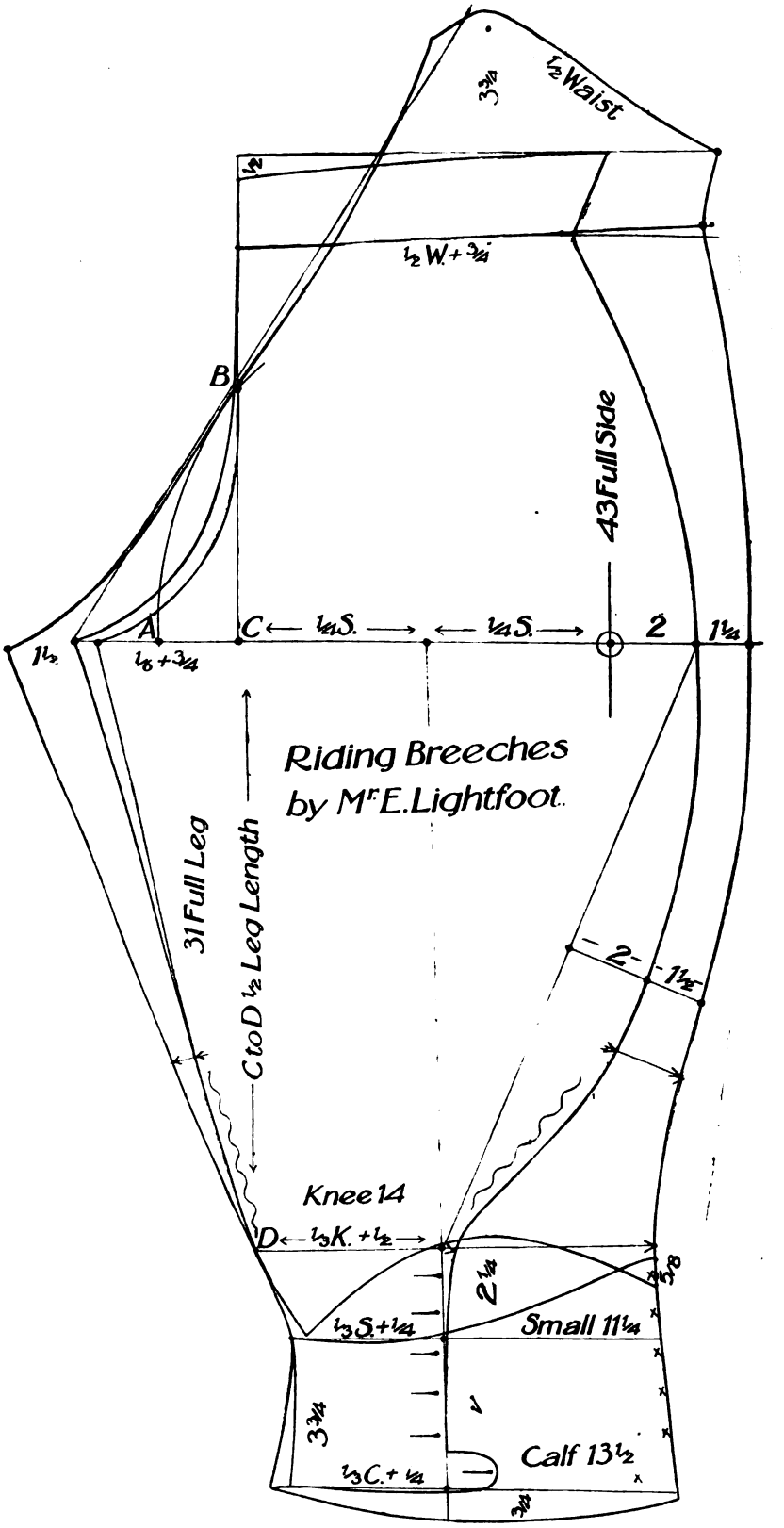
One member gave his opinion that Riding Breeches should not be hollowed too much in the fork of both topside and underside; and he would prefer the shape of both should as nearly as possible (when nearing the knee) be outlined alike, not one round and the other straight; because the prices now paid were inadequate for the tailor to attempt to dwell too long in that section in the making. At least the tailor would not attempt to work them up if he had the price, because the channels where they are practically made to-day cannot afford the same time and attention as of yore.

Another member said he would lower the fall-seam at the top still more than that shown on the draft.

It was suggested that Riding Breeches should have the legs open to the knee, then somewhat close the lower portion from knee to calf by inserting a supposed wedge from sideseam to leg-seam at the knee during drafting.

The breeches were tried on, and the knee, small and calf appeared to be too small, owing to the backpart or underside being rather long from fork to knee. This latter defect showed itself (despite the bare cut under the knee) so forcibly with the knee small and calf being too tight; otherwise the members were agreed that they were very fair breeches.

A hearty vote of thanks was accorded the lecturer for his very interesting evening.



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Riding Coat & Breeches

BY "MARCUS CICERO"

[illegible] as the [illegible] stud [illegible] high [illegible] son [illegible] estrianism [illegible] attire does [illegible] reality his [illegible] animal at as [illegible] possible.

[illegible] to bear on the dia- [illegible] not hard to pro- [illegible] after not the journey- [illegible] manipulation [illegible]

[illegible] in plenty of spring [illegible] forward as possible. To [illegible] point I have given what might [illegible] curve to the fish, taking ½in. [illegible] mouth to give fulness. The idea [illegible] keep the suppression in its original place [illegible] waist while the tail of the fish finishes [illegible] forward, thereby giving plenty of room [illegible] the hips when riding.

Another essential point is that the coat [illegible] have plenty of length.

The lapel is a fairly low one, and the angle [illegible] the break and step command attention at [illegible] from the artistic cutter. There are three holes and buttons the placing of which is shown by dashes and dots on diagram, commencing a little below the waist.

Slanting pockets are most approved of by those who wear the coat, being easier of access than the old style.

The outer breast pockets have flaps, and are also on the slant. In some cases I have finished off with hole and button on each pocket.

The breeches are always of the baggy style. Those illustrated have the round on the hips, but this is not essential, and they may have the "leg o' mutton" shape, as shown by dot and dash line.

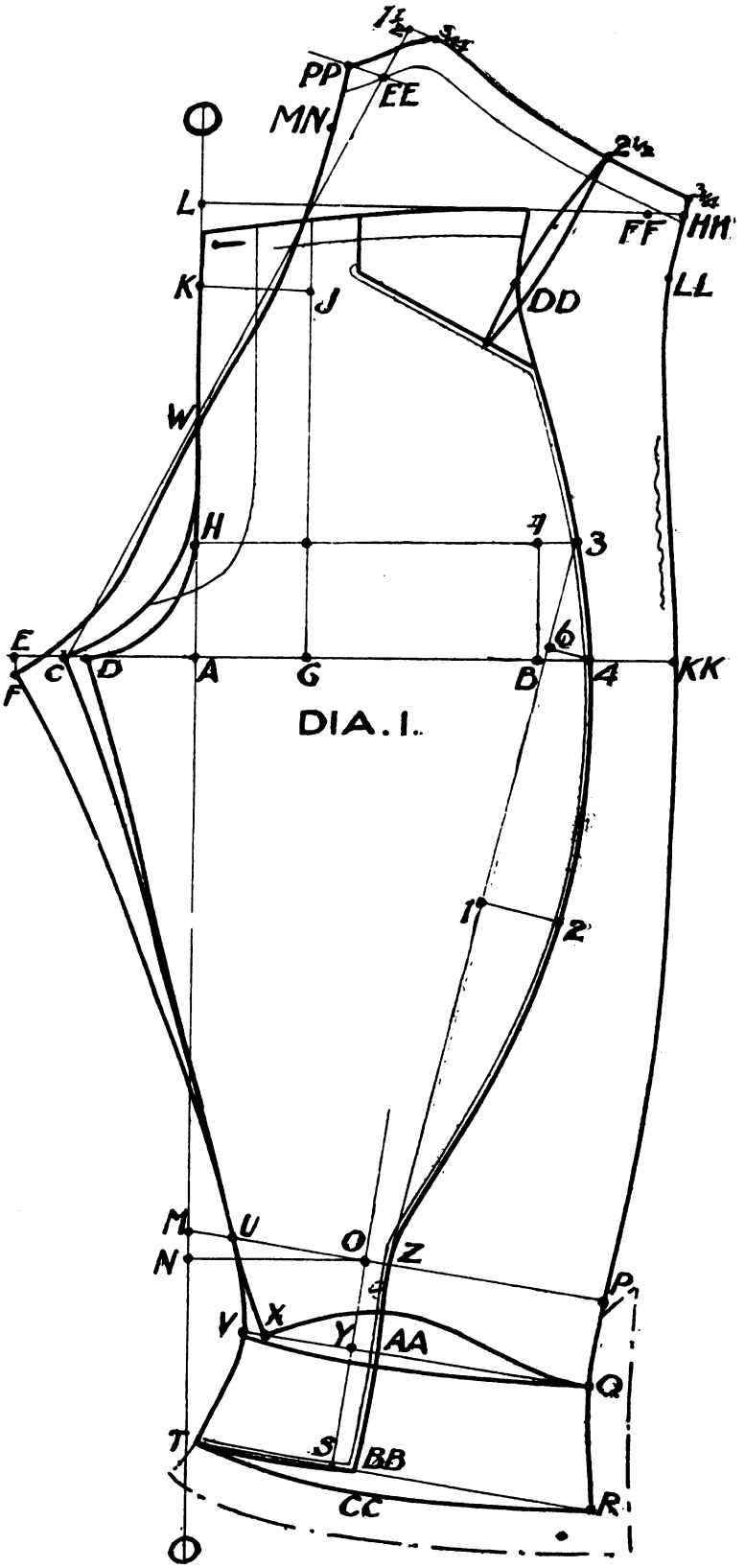
The buttons are placed down front of the leg: this style seems to prevail at the present time.

In this draft I have so constructed the knee that fulness at that part is not necessary, as is shown in the draft. I have a fresh construction line.

Another point is the position of the fish to clear the back of the leg: this I invariably take out at the small, both sideseam and leg-seam. I have the idea that if otherwise placed it affects the general sit of the knee.

As this is the first appearance of my method for cutting these nether garments, I purpose bringing it first on the board.

Measures: 36 breast, 32 waist, 9 depth,



DIA. I.

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17 natural waist, 32¾ length, 12½ front shoulder, 17 over shoulder, 11½ centre, 7 across back.

30 waist, 36 seat, 14 length to knee, 16½ small, 19½ full length; widths, 14 knee, 12 small, 14 calf.

DIAGRAM 1.

Draw O O.

Square B and C from A, which is placed at a suitable distance down.

B from A is half the working scale (18).

G is one-sixth scale from A.

Square up from G to J 10 inches for waist line.

To find front waist at K, apply from J one-tenth full waist (3 inches).

Mark out from A to C for topside fork, one-sixth scale plus ½in.

H is one-sixth scale from A.

Draw fork front through K H C.

The sideseam waist, D D from K, is half waist plus ½in. for seams.

From A measure down the construction to N, the length of leg plus 2 inches. This, at first thought, might seem a great amount of excess length, but owing to the construction of the knee, ¾in. of this is taken out, as N to M, leg-seam, and gives ¾in. on the length from B to O.

Square out from N.

O is one-sixth waist plus 2 inches from N; regulated thus it opens the legs for corpulence.

Mark up from N to M, ¾in.

Draw knee line, M, through O towards P.

Square M, O, S.

O S line is down front centre.

Mark out O to U one-fourth of knee, 4½ inches.

Y is 2½ inches down from O (equals difference between knee and small length).

V from Y is one-fourth small less ⅜in. (2⅜ inches).

S is the full length, placing knee length on O and applying downwards.

T from S is one-fourth of calf, 4½ inches.

Draw leg-seam, C, U, V, T.

Z and B B are ½in. out from O and S, respectively.

A A from Y is a little more, so that a slight round is formed; this I find essential.

Mark out from B to 4 1¼in; I to 3 1 inch.

Join 3 to Z.

1 is midway 3 Z.

2 from 1 is 2 inches.

Complete sideseam as per diagram.

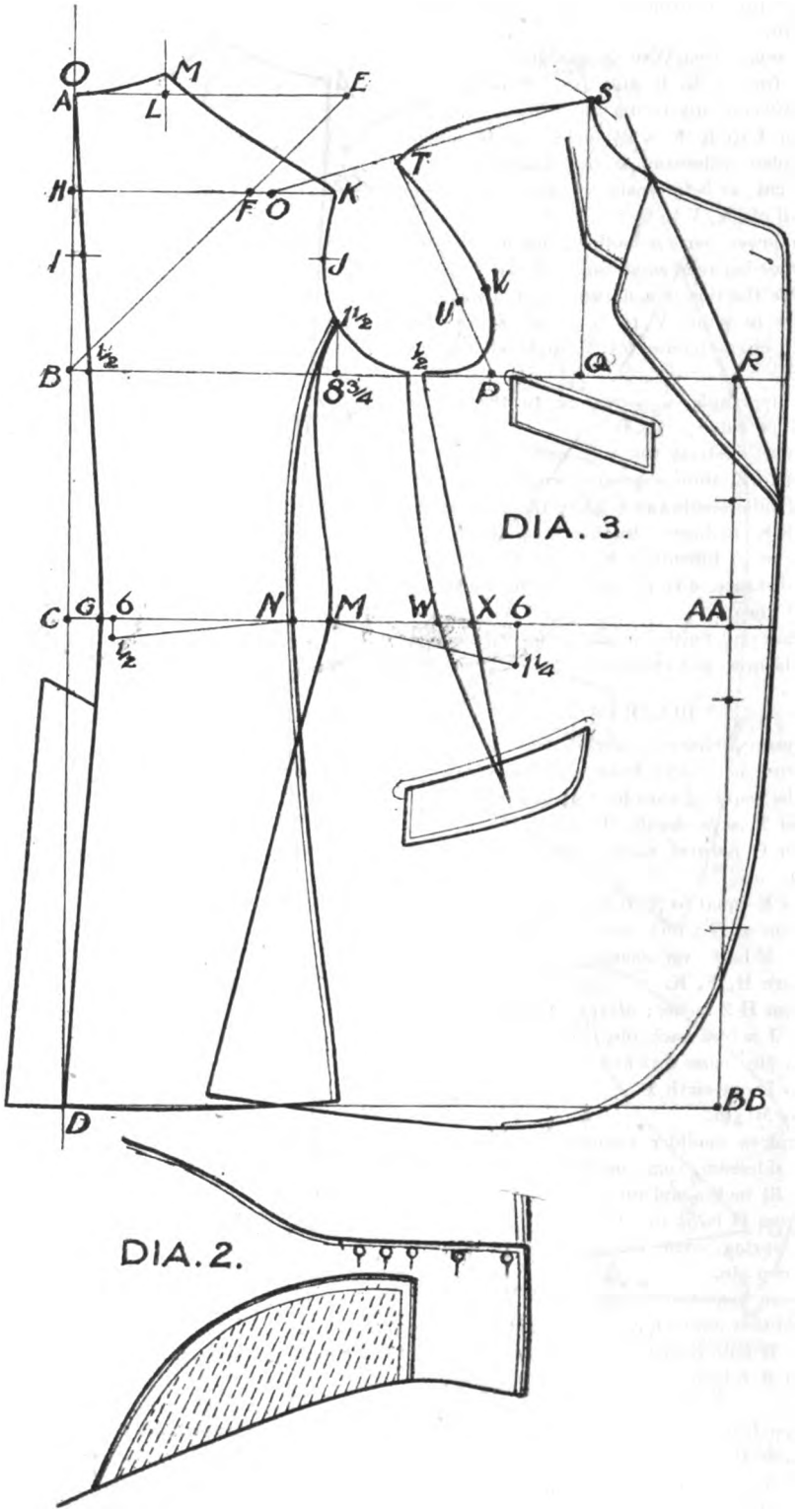
From K to L is 2 inches for waistband.

Shape tops as shown, dropping from L ¾in.

UNDERSIDES.

From A to W is one-sixth waist plus 1½in. (6½ inches).

Draw C W, 1½.



E from C is 1¼in.

E to F ½in.

From M M to F F is half waist plus ½in.

By pivot A sweep from F F to E E.

P P from E E is 1 inch always.

To find back point go up 1½in. from E E and out ¾in.

M N to L L is half-waist plus 1½in. (see November, 1913, issue, for fish regulation).

Go up from H H ¾in. for allowance for seat fulness.

Come in from ¾ one-third the distance to back point, ¾.

The knee is found by applying the distance

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U Z of topside from U to P on underside, plus ¼in.

The small from V to Q plus ⅜in.

Calf from T to R plus ¾in. A little ease here prevents any riding up.

From 4 to K K is 2½ inches, or to taste.

Complete sideseam as per diagram.

The cut, as before said, is taken out direct in small of leg, V to Q.

The lower part is hollow, one-fourth the difference between small and calf (½).

Above the line is a fixture, 1¼in. always.

Bring in point V to X to allow for the greater circumference of V to Q above the line.

C C is regulated according to the lower hollow of cut.

In most systems the sideseam of top part, from 4 to Z, show a greater length, irrespective of fulness allowance, than the undersides from K K to knee. In this draft there will be no such difficulty; K to P will be the exact distance, 4 to Z, owing to the construction of knee.

I show my finish for the knee in Diagram 2: it is neat and convenient.

DIAGRAM 3.

Necessary changes in the draft are, ¼in. on across back and front scye measures, to give the required ease for forward movement.

A to B scye depth, 9 inches.

A to C natural waist length; to D, full length.

A to E equal to A to B always.

Hollow at G 1 inch, and draw back-seam.

B to F half over-shoulder.

Square H, F, K.

I from H 2 inches; also J from K line.

I to J across back plus ½in. for seams.

K is ⅜in. more forward than J.

A to L one-sixth B.

L to M ¾in.

Complete shoulder according to design.

For sideseam, come on breast line from ½ to 8¾: 8¼ inches and up 1½in.

N from G is 6½ inches.

For spring, come from N to 6, 6 inches, and down ½in.

P from ½ at back is front scye plus 1½in., the addition above having been made.

½ to R half breast plus 3 inches.

Q to R 1 inch longer than Q to P; square up.

Sweep from shoulder less back neck (A to M), from P through S.

Join S to O. F O is half the distance allowed, extra for the fish at ½in.

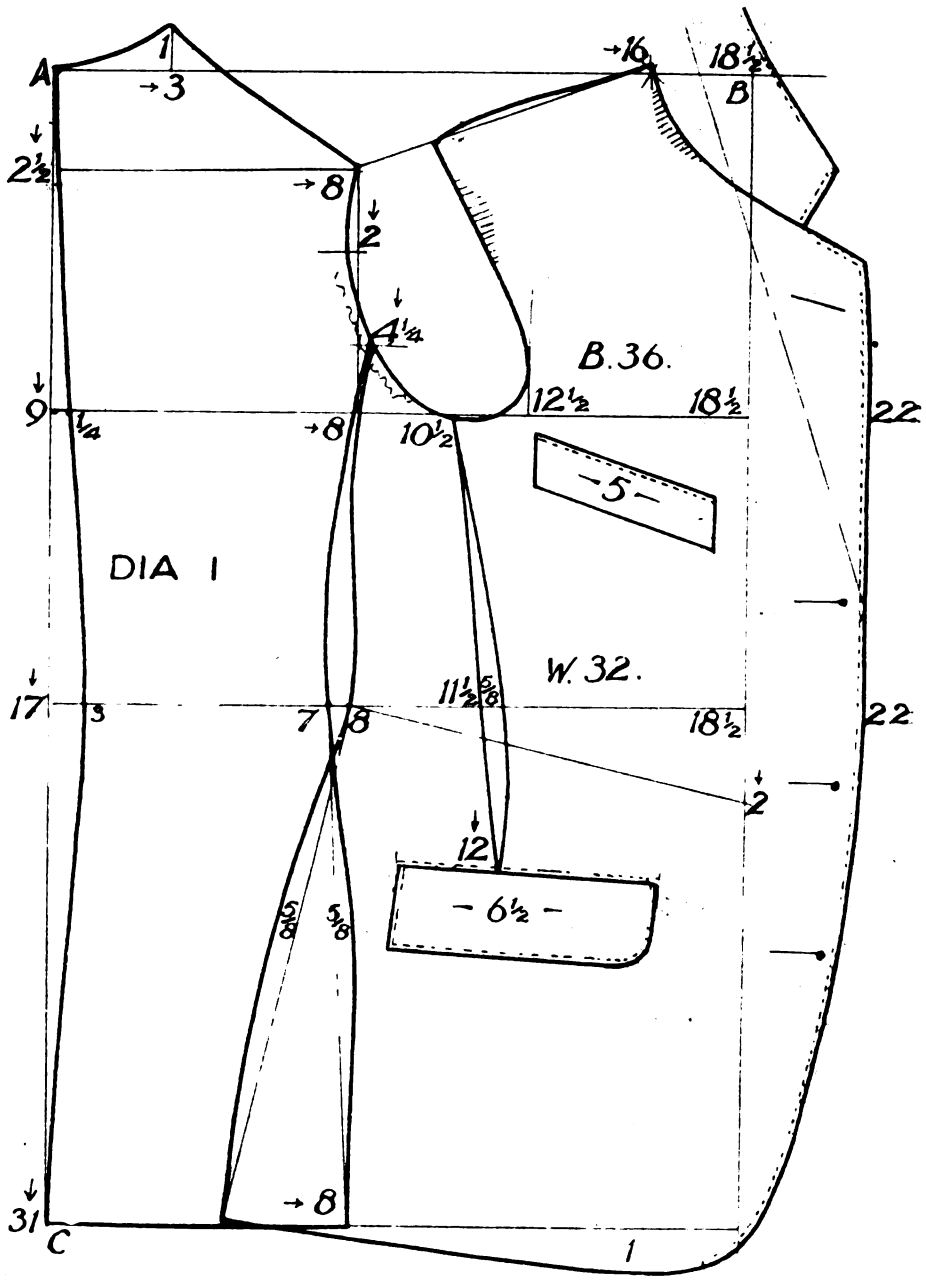
Make S T correspond to M to K.

U is one-third the distance from P

V to U is 1 inch.

M from N 1 inch.

For spring, M to 6, 6 inches and down 1½in.



LOUNGE COAT, BY WEST END COAT CUTTER.

From G to W is two-thirds breast less ¾in.

W to X is 1in.

To find centre of pocket come forward ¾in. from P and square down 12½ inches.

Make pocket 6½ by 2 inches.

The fish should terminate a little beyond the centre of flap.

A A is squared by R; add 1½in. for stand beyond that.

The front is curved away at the bottom, cutting the bottom and front line (construction) at 3½ and 4 inches from B B, respectively.

Smart Lounge Suit.

BY WEST END COAT CUTTER.

My article for this month deals with a Lounge Suit quite up to date in style. The prevailing colours for the coming Spring and Summer will be grey, brown and blue.

The coat, as illustrated by Diagram 1, is cut fairly long, as the style for the coming season indicates that Lounge Coats will not be worn so long as they were last Summer,

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and that the usual slit in the back-seam so generally placed for some time past, will be dispensed with. The coat in the body, however, will have a fair amount of shape imparted into it, as shown, and there will be an outside breast pocket in the majority of coats made.

It will also be noted that the opening is not particularly low; made just to show top button of vest, and the lapel made perfectly soft from the break-down.

The manner in which the edges are finished is controlled largely by taste of the customer, and also by the firm in which the suit is made. In the majority of West End firms they are single-stitched, as shown.

The finish of the sleeve cuff should harmonise with the holes in the front, and in this case there are three buttons.

DIAGRAM 1.

To draft, square down from A to C and out to B.

Come down from A 2½ inches, 9 inches; 17 upon natural waist, and 31 inches for full length of coat.

Come in from A 3 inches.

Raise above line 1 inch.

Make front neckpoint 16 inches, and centre breast line ½in. more than half the breast, 18½ inches.

Square down from this point to full length of coat.

Square out from 2½ to 8 inches for width of back plus seams.

Draw line from this point to 16, and connect point 8 with point 3, making front shoulder width a shade less than that of the back.

On depth of scye line come in ¼in., and 8 inches, 10½ inches, 12½ inches, 18½ inches, and 22 inches, which is front edge of coat.

On natural waist line come in ⅜in., 7 inches, 8 inches, 11½ inches, 18½ inches, and 22 inches.

At bottom, full length of coat, make width of back 8 inches, front line 18½ inches.

Drop forepart at this point 1 inch.

Come down from 18½ on natural waist line in front 2 inches.

Place square at this point, and at point 2, sideseam, square down to the bottom.

Add on ⅝in. outside the straight line both on back and forepart, as shown.

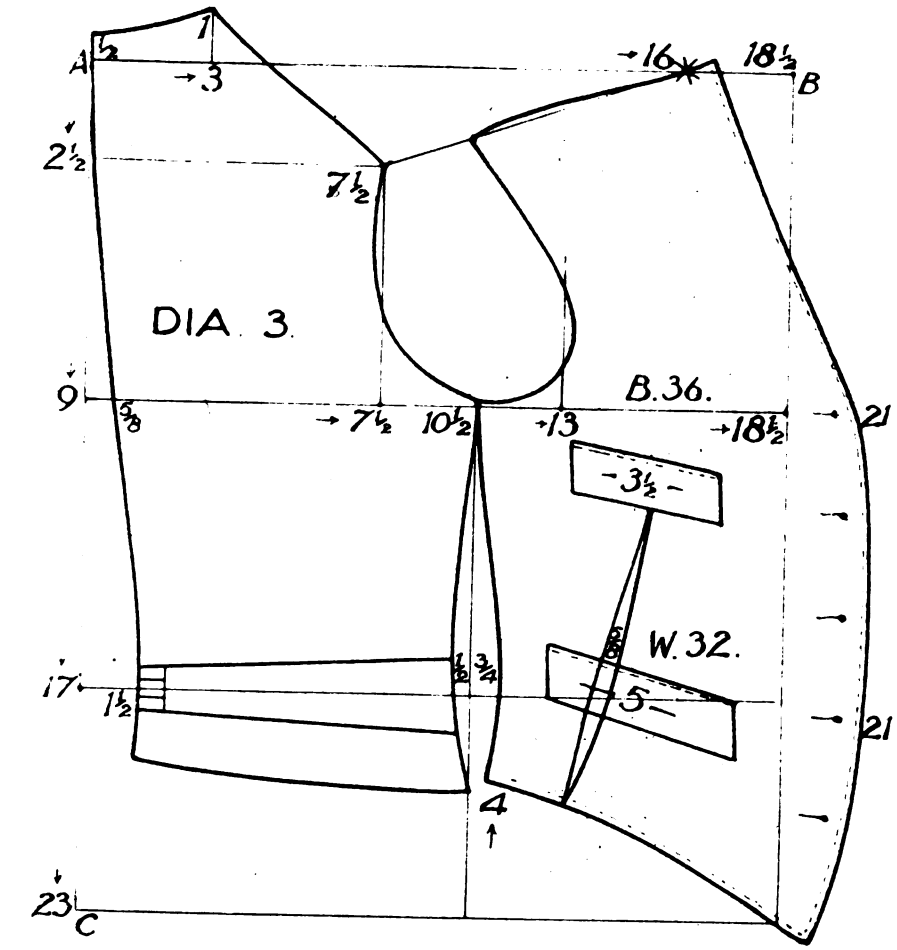
Now complete the whole through all the points given.

SLEEVE. DIA. 2.

Come down from X 4¼ inches, 13½ inches, full length 24½ inches.

Square out from 4¼ inches, 9 inches for position of forearm; square down from this point to cuff line.

Draw line from X through to 9; come in 3½ inches.



Square up from here 3 inches for run of sleevehead.

Hollow forearm 1 inch.

Raise run of cuff 1½in. above square line.

Make cuff width 6¼ inches.

Hook the hindarm 2 inches from X, and complete the whole as described.

VEST. DIA. 3.

To draft, square from A to C and out to B.

Come down from A 2½ inches, 9 inches for depth of scye, 17 inches for natural waist line, and 23 inches for full length.

Mark out from A 3 inches.

Raise above line 1 inch.

Make neckpoint 16 inches, and centre breast line 18½ inches.

Square down from this to line C.

Square in from 2½, 7½ inches.

Draw line from here to 16, and to back neckpoint at 3.

Square out from 9 to front edge.

Hollow the back ⅝in.

Make 7½ square with 7½ inches. 10½ for underarm-seam, 13 for front of scye, 18½ for centre line, and 21 for front edge.

Square out natural waist line, 17; hollow the back 1½in.

Suppress sideseam ½in. and ¾in., as shown. 18½ is front centre line, and 21 front edge

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Come up from square line, C, at sideseam, 4 inches.

Take out cut of forepart through the pocket as shown, 4in., in most hollow part of waist.

Now draw with a free hand through all the points enumerated, and your draft is complete.

TROUSERS. DIA. 4.

Draw side line from X to X.

Come down from X 2 inches for actual waist line, 12 inches for height of body, 26 inches for knee line, and 44 inches for full length of sideseam.

Mark in from 12, 4½ inches and 9 inches, and at bottom 4 inches and 8 inches.

Draw centre line from 4½ to 4, and front balance line from 8 to 9, and to full height of body.

Square back, bottom, knee, seat and waist lines by this front balance line.

Come out from 9, 2 inches and 3 inches, making top half one-third of seat from sideline.

Hollow the sideseam ½in. at knee and 1 inch at bottom.

Come outside front centre line at knee 1½in., and at bottom, 8, 1 inch.

Make width of top half on waist line ½in. more than one-fourth the waist, 8 inches.

Draw through all the points stated in the manner indicated, and your top half is complete.

To produce the underhalf come out from 12, 2 inches; come up from 9, 9 inches.

Draw line from 12 to this point.

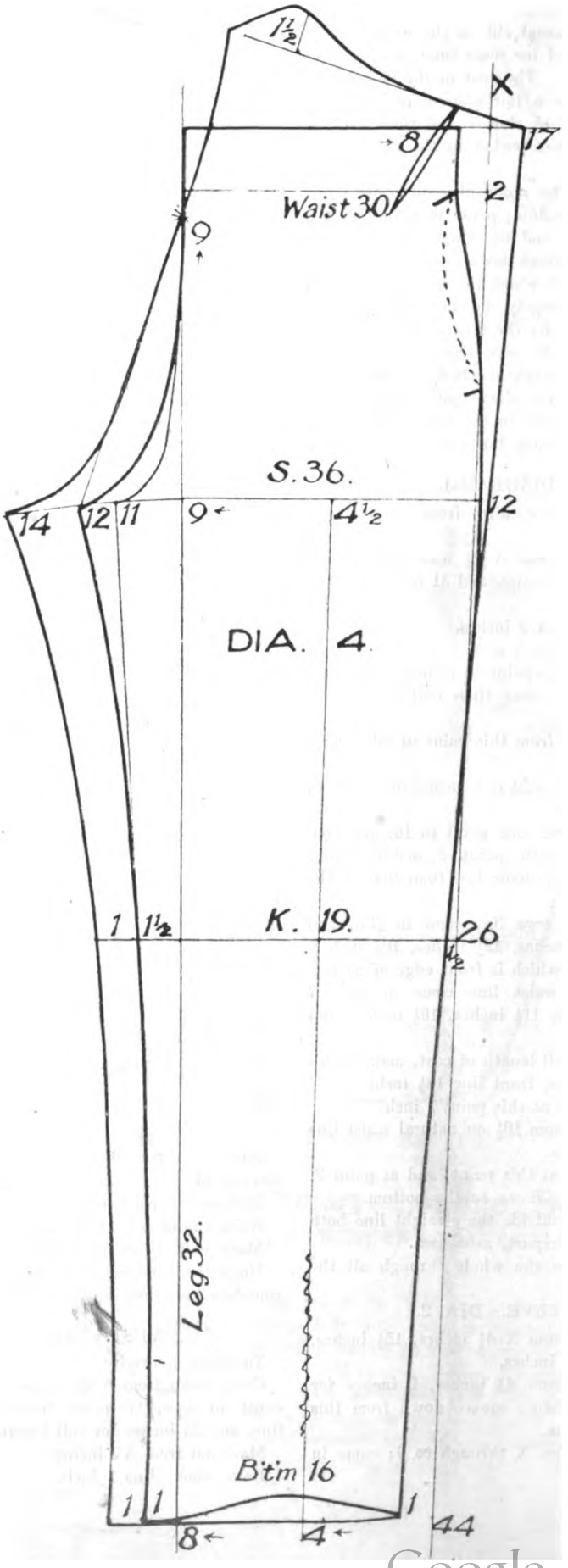
Come out at knee 1 inch, and at bottom 1 inch.

Measure up the waist, making it 1½in. more than half the waist, 17 inches.

Raise above the line for back button, 1½in.

Draw with a free hand through these points, and your underhalf is complete.

The size of knee and bottom as given here is quite in keeping with fashion and good taste.



LADIES' IMITATION FUR-LINED MOTOR WRAPS.

"REGULAR READER" asks in what stage is the imitation fur lining inserted in a motor wrap, and also what are the sleeves lined with?

The plan followed is to finish the coat all save the linings. The sleeves would be lined with a good glissade, as that material greatly assists in putting on and taking off the coat easily. The sleeves would be sewn in, and the sleeve linings baisted round the sleeve-head, until after all the pressing off was done. All that remains then is to baist and fell, or, better still, side-stitch in the imitation fur lining.

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THE JUNIOR CUTTER'S INSTRUCTOR.

CONTINUED FROM LAST MONTH.

Having described how to fix the neckpoint for the normal figure, it may be as well before we pass from this point to say a few words on the effect that the various degrees of attitude, and also the different classes of trade, have on the fixing of the neckpoint, which taps the all-important question of straightness and crookedness, thus providing food for debate for all cutters.

We shall have more to say on this question later, when we hope to make our readers fully conversant with the fact which we claim for this direct measure system, viz., that the neckpoint is automatically located with accuracy by means of the measures taken direct on the figure, and may be made to agree with the requirements of all classes of trade by the simplest variations, which readily appeals alike to the student and the experienced practitioner.

The reader will understand that the necessary width has already been imparted to the chest by the measure taken from centre of back to centre of front line, viz., half breast plus 2½ inches. Of course, the button-stand remains to be added.

We mention this in order to make it perfectly clear that different figures vary in the degree of prominence of the chest, some being more developed at that part than others, due in many instances to the nature of the employment the customer may be engaged in.

It is generally accepted that the erect figure is very prominent in the chest, whereas the stooping figure is flat, each of which requires special treatment when locating the neckpoint.

We have explained that the adding of 1 inch to the second sweep provides for the prominence of chest and working up of the front edge for the normal figure it is equivalent to inserting a wedge across the front as from 21 to nothing at 13 of Diagram 5.

Of course the 1 inch extra length inserted at 21 is not actually required at 21, as there is in all figures a depression or flatness down the centre of the front which necessarily requires a corresponding shortness of material at that part. This is left to be manipulated by the tailor when making up the garment. We have to bear in mind that different classes of trade have their garments differently manipulated. The price of the garment is an important factor in the manipulation of the fronts. In the cheap trades where most of the garments are made up almost entirely by the machine, it is necessary to shorten the length of front from neckpoint to prominence of chest, which is known as a straight cut. This means the addition of a smaller quantity to the second sweep, say ½in.; while in some instances in the wholesale trades, where female labour is largely employed, nothing is added to the second sweep.

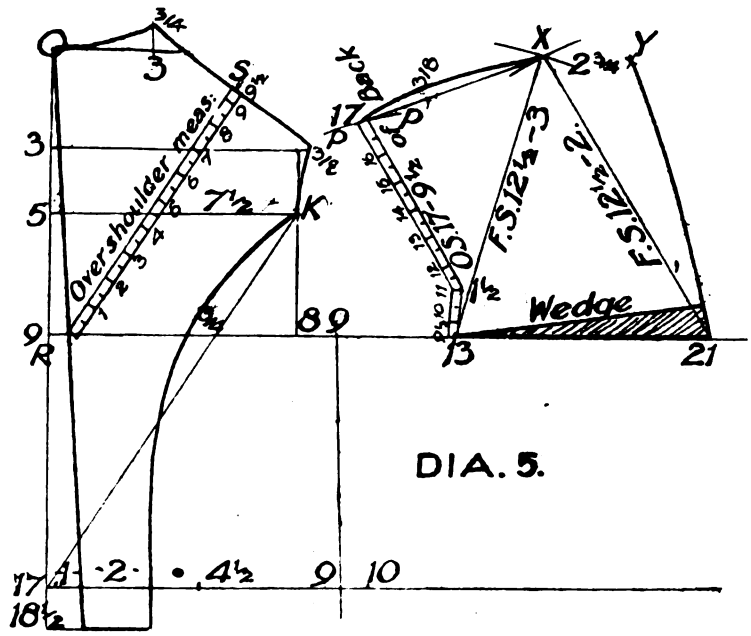
By straightening the shoulder we give ease to the scye, but it must not be overdone, or fulness at that region may result.

In high-class trades where good prices are obtained, and, consequently, better prices for workmanship paid, the quantity to the second sweep is often increased to 1¼in., and to even 1½in. in some cases. This provides more length to the front edge, which requires carefully working up, and means the employment of really skilled workhands. This is known as a crooked cut, and, when carefully manipulated, produces the best results, for the scye in front is not only clean, but the fronts cling to the figure, a decidedly good feature of a body coat.

The reader will thus understand that for an erect figure with prominent chest more will require to be added to second sweep, say 1¼in., while for the stooping figure ½in. will generally be found sufficient.

As it is imperative that the reader should thoroughly understand the position of the neckpoint in the normal proportionate figure, we may state that when the 1 inch is added to the second sweep, as in the 36 breast 32 waist figure, we have the ideal position of neckpoint, which the reader will do well to thoroughly fix in his mind.

By fixing the neckpoint by the front shoulder measure in conjunction with the across-chest measure, it has proved to cutters in all parts of the world the elasticity of the C.P.G. System, for it must be borne in mind that locality plays an important part in cutting, for not only have we the climatic conditions to contend with, but also individual tastes, some requiring easy-fitting garments and others garments made from materials of either thinner or thicker texture, which opens up the question of openness and closeness, which simply means the degree of ease the garment is intended to be made with. Of course this is greatly influenced by individual taste.



DIA. 5.

2½ inches over the half breast is a general quantity to provide for seams and insertion of linings, ease, etc., in the case of the average weight materials, and also to meet the requirements of the average class of trade and district.

LOCATION OF SHOULDER-POINT.

We now pass on to the location of the shoulder-point at 17, Diagram 5.

In doing this we have to take into consideration not only the shape of the figure, but also the way in which the back has been cut.

At this juncture we may point out that the shoulder-slope is variable, that is, O 3 of the diagram may be increased in the case of sloping shoulders and decreased for square shoulders.

We measure across the back, as shown on Diagram 5. This follows in the same way as

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we took the measure on the figure, viz., from centre of back on the depth of scye line to shoulder. This measure (9½ in this case) we place on point 13, at front of scye, with the tape extending in a vertical position.

Place the finger on tape at 1½in. above 13, and with the remainder of the over-shoulder measure cast the arc, P P.

This means that the combined quantities, R to S and 13 to arc P P, equals the over-shoulder measure (17 in this case), and thus we get the correct slope of the front shoulder.

We now come to the width of the front shoulder, and fix X 17 at a ¼in. to ⅜in. less than that of the back shoulder-seam.

Connect by a straight line for a guide, 17 to 1½, and add ⅜in. of round to shoulder-seam as shown, viz., between 17 and X.

The reason the front shoulder-seam is made ¼in. less than the back is to allow of the back being fulled on in the hollow of front shoulder, and so provide a nice hollow form to the shoulder-seam at that part which is in harmony with the natural form of the figure.

The manipulation of the shoulders, which we shall deal with later, also demands it.

The next stage is the drafting of the back-part of the sidebody, and the fixing of the underarm-seam and front waist line.

This introduces us to the subject of waist suppression.

Many methods are in vogue for suppressing the waist for a close-fitting body coat, but our experience leads us to the conclusion that the best plan is to use a fixed quantity for the normal figure, which we have proved provides adequately for the blades of such a figure, and, at the same time, allows the coat to fit into the hollow of the waist.

From a fixed quantity for the normal figure we vary in accordance with measures taken direct on the figure for any form of disproportion or form of abnormality.

The use of personal observation of the shape of the figure is of the utmost importance when drafting, especially at this stage.

For example, your keen observation will note prominent blades, hollow waist, round back, etc., all of which have to be dealt with in the question of waist suppression.

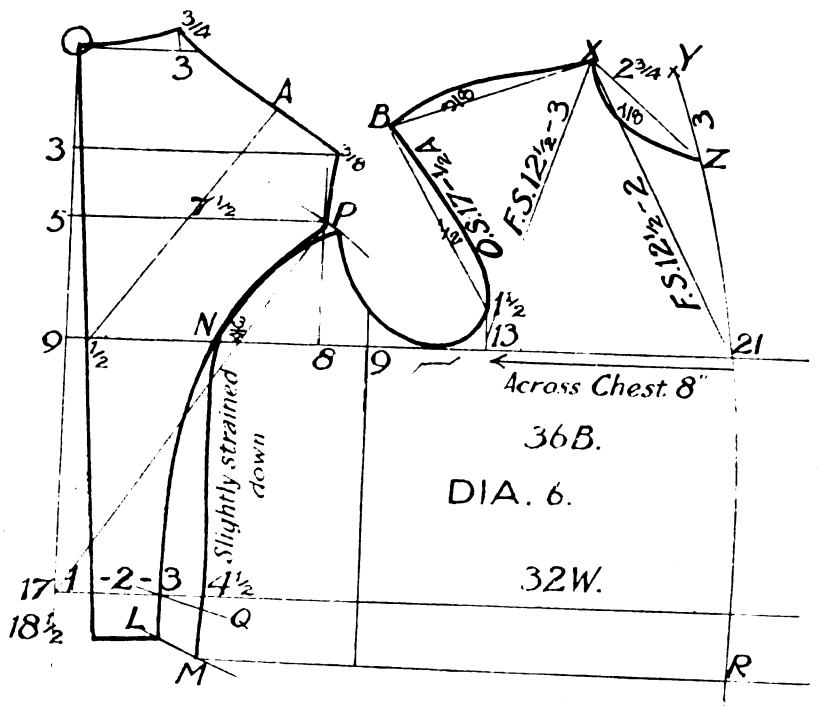
At this point we beg to emphasise the necessity of noting any discrepancies of form or attitude in the order-book when booking the order, for such notes will prove invaluable when you come to draft out the garment.

It will be remembered by the reader that we stated in the beginning of these articles that the standard of proportion upon which this system is based is one of 4 inches difference between the chest and waist, as 36 chest, 32 waist, and for such figures and others where the difference from the ideal of proportion is not great, as, for instance, in cases where the waist is, say, 2 inches smaller than the breast, we have found that if 1½in. is taken out between the back and sidebody at the waist, as from 3 to 4½ or Diagram 6, that will provide sufficient receptacle for the blades; and if about a ¼in. is taken out at the top at P, the top of the sideseam will fit snugly to the figure at that part.

When the waist is found to be as large as the breast, or greater, then the figure is termed corpulent, and requires special treatment, with which we shall deal later.

When a customer has very prominent blades, as is the case in stooping figures very often, or those who are abnormally developed at that part, then it is necessary to take out more between the back and sidebody at the waist, as from 3 to 4½.

The principle to be borne in mind is that suppression at 3, 4½, throws fulness over the blades, and also over the seat, assuming the spring is continued sufficiently low.



It will readily be understood by the reader that, in order to get the coat "home to the waist"—a well-known phrase amongst cutters—that is the coat to fit into the hollow of the waist, it is necessary to take into consideration the prominence of blades and size of seat.

From this standard of 1½in. we vary by ¼in. or ½in. more when the blades are very prominent and the waist is hollow, and also decrease it when the back is very flat and the waist large.

Having dealt with the suppression between the back and sidebody, the next point we have to consider is the length of the sideseam of the sidebody, and the method we adopt to obtain the relative length of sideseam of sidebody with that of the back, is as follows:

Make a pivot of point P and sweep from the bottom of the sideseam of the back, as from L to M. By this means we get the necessary length of sideseam.

It is also as well to sweep from 3 to Q, with point P as a pivot.

Point Q is thus the same relative length as 3 L. This is done so that when notching the pattern the notches will come perfectly fairly together, and will thus preserve the balance.

To find the relative length at the top of the sideseam, make a pivot of N and sweep out from P, and after taking out ¼in. between the back and sidebody, make the width of the latter at the top a ¼in., that representing the seam that is taken at that part.

Some of our readers may think that this will make the sidebody longer than the back, so it will be as well for us to make a few remarks with regard to that point.

By taking a seam from the back sideseam, which is a hollow, the length of the seam is made longer than the edge of the back as cut, whereas by taking a seam from the sidebody, which is a round, it becomes shorter, so that it becomes obvious that the sidebody must be cut actually a little longer, or else it will be too short to go together fairly.

Square across from M to R with back construction line; thus M R is parallel with waist line.

In order to get a snug fit to sidebody it is the general method to slightly strain down

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the sideseam at 4½; but care must be taken not to overdo this, or you will produce horizontal folds in the back.

In conjunction with this straining at 4½, the centre of sidebodies at the waist is shrunk, which gives the waist line a natural moulding at that part, a feature a body-fitting coat requires.

In order to shape the scye, after squaring up 1½in. above 13, connecting to the end of shoulder, and hollowing ½in. between these points, there are two very important points which must be borne in mind: as one of the principal muscles of the arm comes almost at a decided angle with the forearm pitch, it is necessary that the hollowest part of the scye should be between 1½ and 9. The back scye as from P to 9 should be as close up to the figure as is consistent with forming a continuous curve.

If P 9 is hollowed out too much a V-shaped fold is the result, and is difficult to clear away, hence prevention is better than cure.

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Kirk's Permanent Finish

"Kirk's Permanent Finish" for linings is so widely known in the trade that it is almost redundant to call attention to its many merits. Every tailor who uses these Permanent Finish Italians—and we know their name is legion—knows the superiority of finish and the excellent wearing qualities that are associated with this brand. There is a rich lustrous appearance about the linings that this finish gives, and really improves as time goes on. Moreover, the iron has not the slightest effect whatever upon this lustre, for it is maintained under all conditions, such as damping, pressings, etc.

In the dye, also, the same superiority is evidencer as the latest and most approved method is used in this provess.

In a word, the name, "Kirk's Permanent Finish" may be accepted as a guarantee of all-round excellence, such as may be depended upon under all conditions and circumstances.

But it must be "Kirk's". The "equally good," or "just the same," are frequently but poor imitations and unreliable substitutes. To prevent this, buyers should see that the stamp, "Kirk's Permanent Finish," is on the selvedge, and on the end of piece the other stamp, "Samuel Kirk and Sons' Ltd., Permanent Finish." Without these there can be no guarantee.

The pattern of Raglan I had from you fitted splendidly. B. L.

EXPERIENCE.

DIRECT DIRECTIONS.

The following article has been sent to us by one of our regular subscribers, who is also a prize essayist. It describes his method of procedure, which will be invaluable to others.

Experience is represented by the results of trials, and of practice of theory.

Any individual whose ambition is to attain success in any chosen sphere has to learn and probe his rudiments as a preliminary. Such work is based upon theory, and though that theory is solid and sure, he himself must prove to his own satisfaction and betterment the reason why.

To be able to plough his furrows he must know how to command his plough; how to turn one furrow's end successfully before commencing the next; figuratively, how to draft one garment and be conversant with the necessary adaptations and deviations for its use, ere proceding to the next, the drafting being practice with the rudiments and theoretical knowledge he has acquired.

Drafting is one of the practical assets of theory, a furrow in the immeasurable field any aspirant to sartorial success must traverse.

Upon the completion of an initial draft this can be put to its testing point by the cutting of a garment by it and the fitting of it. These two methods of procedure are two more necessary furrows to be skilfully manipulated, bringing in their "shares" or furrow work in their use of shear work, with brain, and not sheer work only. The fitting on of the garment will proclaim his method correct, or the reverse. If the latter, remember, reverses are necessary to success, and are themselves reversible.

Reverses enlarge experience, and in themselves are silent teachers, and to one with a set purpose and adamant endeavour prove self-explanatory.

Should the result not be in keeping with the expected, fathom its differences and relation to the ideal. Scrutinise every point and character; its comparison will explain its defects; rectify them, and again try the result. Such will prove its value to your experience, which, once practically affirmed, is not readily forgotten, for success is not assured without endeavour, and is only merited, and the reward to those whose mascot is "Nil desperandum."

Beginners cannot expect to meet with the same success as those whom experience has tempered; and as to a child its necessity to learn letters before making words, so to properly qualify to be a cutter should one master his theory.

In writing this article, the writer wishes to emphasise his experience. His theory began with the C.P.G. System of Direct Measures, his practice their use, and his experience their results.

In stating experience, success is not mentioned; yet success is assured those who carefully traverse the same road and use the same sartorial road guide. There are hills to climb, there are ditches to entrap one, yet the above system is so adaptable that these are easily encountered and overcome because they are direct directions.

DIRECT MEASURES.

As used in the C.P.G. System, both give the direct method of procedure; they explain to the furthermost the way to attain requirements for the normal and the abnormal, showing points and positions in a draft as Nature does the figure they produce by system. A garment that has been, is, and will be always, far in advance, simultaneously with fit and style and appearance of any garment that can or will be produced by any other system in use at the present time.

The statement quoted below is an extract from a circular issued by the firm with whom the writer is engaged, and, being a limited business, naturally has to leave nothing to chance:

"That our ladies' turnover is double in volume this last year speaks for itself."

And considering that not a single model is displayed in the window, it is proof that recommendation is the best advertisement.

Solely, simply, and unaided, without help in any manner, does the writer attribute this to the teachings and practice in use of the aforementioned systems; and in further loyalty to them can add that this year is quadruple the initial turnover. This is not an assertion, but the results that chartered accountants are necessary to affirm in a published balance-sheet.

Experience, gained by practice with theory, the theory being the advice methodically created in simplicity and accuracy in the Direct Measure Systems of Messrs. W. D. F. Vincent and Chellew (Provincial), published at the Offices of this journal, are concise, sound, and secure, and, as a Cutter's Practical Guide, proves and justifies its name in its explanation of theory to practice and experience.

If one discharges his purse with his brain, nought can steal it. It is an investment that will increase both capital and knowledge.

Huddersfield.

Dear Sir.—I am well satisfied with the "C.P.G. on Trousers," which you sent me a few weeks ago, and will take the other books.

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REDUCED MODEL OF OUR

Presentation Pattern.

SEE OPPOSITE PAGE.

S.B. MORNING COAT, 36 CHEST.

We have chosen the Morning Coat as the gift pattern in the present issue.

Every care has been taken in its reproduction, and we have no doubt it will prove of the utmost value, seeing that our method of publication offers the fullest scope to all our readers.

The tracing of a stout paper model from the printed draft will prove a simple matter, at the same time the figured points in both the draft and reduced model enable one to complete a range of sizes by the aid of graduated tapes. Choose a tape agreeing with 1 inch smaller than the half chest in each case. It is cut short and close-fitting at back waist, with a nice drop to the waist-seam at front, consequently the low roll and good spacing of buttons are features which are easy to produce.

It will be seen that the outside breast sloped at a good angle is appreciated to-day, whilst the front edge has a pleasing sweep from the top button.

The pattern consists of six parts, namely, front, sidebody, back, skirt, sleeve and collar.

Provision is made for ¼in. seams, and it is designed to fit the 38 breast 34 waist figure of normal attitude, whilst due regard has been paid to the requirements of ease in the shoulders.

The length is cut 18½, 37 (we suggest that this be extended to 39 for a figure measuring 5ft. 9in.).

The width across back will make up 7⅛, and the sleeve length 32½.

A Morning Coat and Vest may be taken from 2¼ yards of 56-inch cloth.

SEAM ALLOWANCES ON SHIRTS.

"C. L. P.", having purchased the "C.P.G. on Shirts and Undergarments," wants to know if seams are allowed for in the instructions of drafting; and also does the amount allowed over the breast provide an easy-fitting shirt, or is it advisable to add 1 inch to the breast measure?

Yes, ¼in. seams are provided for in all our drafts unless specially mentioned. If the material is of a ravelly nature a little extra must be provided for double-stitched French seams. The amount allowed over the breast provides for a fairly easy fitting shirt, but if a looser variety is needed our correspondent should examine the diagram illustrating such varieties, which is given in the book.

LOUNGE CUTTING REDIVIVUS

BY QUI VIVE.

At the present time the popularity of the Lounge Jacket is in no dispute whatever. It is ubiquitous. Practically every male person nowadays wears it in one or other of its varieties, for it is at once the most useful, comfortable, and easiest-fitting garment possible.

Of course, the Lounge Jacket, like most garments, has gone through a gradual process of evolution from the sac-back, loose-hanging jacket to the smart, shapely garment defining the figure, as we have it to-day.

These changes and variations in style and fashion from time to time necessitate changes and adaptations in the methods of cutting same, hence new works must of necessity be prepared describing and illustrating the latest methods of drafting same.

For this reason a new book devoted entirely to Jackets of the Lounge type, has just been written by Mr. W. D. F. Vincent, assisted by Mr. J. H. Nelms of the "Tailor and Cutter" Staff.

The full title of the work indicates its comprehensive nature: "The Cutter's Practical Guide to Cutting and Making all Kinds of Lounges, Reefers and Norfolk Jackets, including Naval and Military Jackets, and various other styles of three-seam garments.

It would be redundant to reiterate the author's qualifications for writing a book of this description, for Mr. Vincent is well known to tailors and cutters all over the world by his numerous works on cutting, and as the Editor of the "Tailor and Cutter," the "Ladies' Tailor," etc.

His collaborator in the task, Mr. J. H. Nelms, a member of the "Tailor and Cutter" Staff, is likewise of no mean attainments in the direction indicated.

The purpose and object of the book is pointed out in the author's pertinent preface, in which he says its aim is practical; not to controvert and dispute, and in so doing confuse the student, but to be as helpful as possible to him by using simple language, and by making everything so clear that the least instructed might be able to understand.

Turning to the subject matter of the book itself, of which we have been favoured with an advance copy, the first thing that strikes us is that it is an entirely new work, and not a rehash or revision of the old "C.P.G." which we know well. The drawings, diagrams and illustrations, which number well into the hundreds, are all new to us, and not a superfluous one in the whole book. Whoever has executed the drawings and diagrams deserves commendation, for they are beautifully and accurately drawn, the outline perfect, and all the details so plainly marked as to be self-explanatory.

The author shows his qualifications for the task he has set himself in no way better than by the manner he commences. With a few preliminary words of caution he puts first things first by straightway dealing with the principles of cutting. Having thus cleared away the difficulties for the learner by defining and explaining such technical terms as "balance," "suppression," "straightness" and "crookedness," etc., all illustrated by drawings, be it noted, the student is prepared to commence the fabric of his structure.

First of all he is shown how to take the order, the necessary measurements and how to take them, the importance of noting disproportion, etc. In a most interesting way, which makes drafting a pleasure on account of the manner the author simplifies it, the beginner is guided into the structural formation of the drafts: the lengths first, then the widths are taken, the diagrams being clearly described in the accompanying letterpress, and so each point is taken by such easy stages until, before the student is aware of it, he is able to complete the whole outline, collar, sleeves and all, complete.

But the practical details are by no means forgotten, as considerable space is taken up in describing the necessary inlays to leave when cutting, how to prepare the canvas, manipulation, hints on making, examining the finished garment, etc.

Abnormal figures are also dealt with, such as stooping, erect, long and short necks, muscular types, lopsided and humpbacked, every one being clearly illustrated by diagrams, and in some instances by photographs.

Then the whole gamut of three-seam jackets is run through, Dinner Jackets, Norfolks, pivot sleeve Sports Coat, Clerical Lounges, Highland Dress, Pantry Jacket, Stewards', Jockey, Patrol, Pyjama and various kinds of Military Jackets.

Thus it will be observed the book is not only of the greatest service to the young student and beginner, but of equal value to the cutter in practice, no matter what class of trade he may be in, or the extent of his abilities. In a word, this work will, in future, be regarded as the classic on cutting all jackets of the Lounge type, and thus will be indispensable to every cutter.

We understand the price of the book is 10s. net, but during the next month to introduce it to the trade, it will be supplied for 7s. 6d. post free. This is an opportunity that all should avail themselves of at once.

Many thanks for Inverness pattern. Just the thing we wanted. HART & CO

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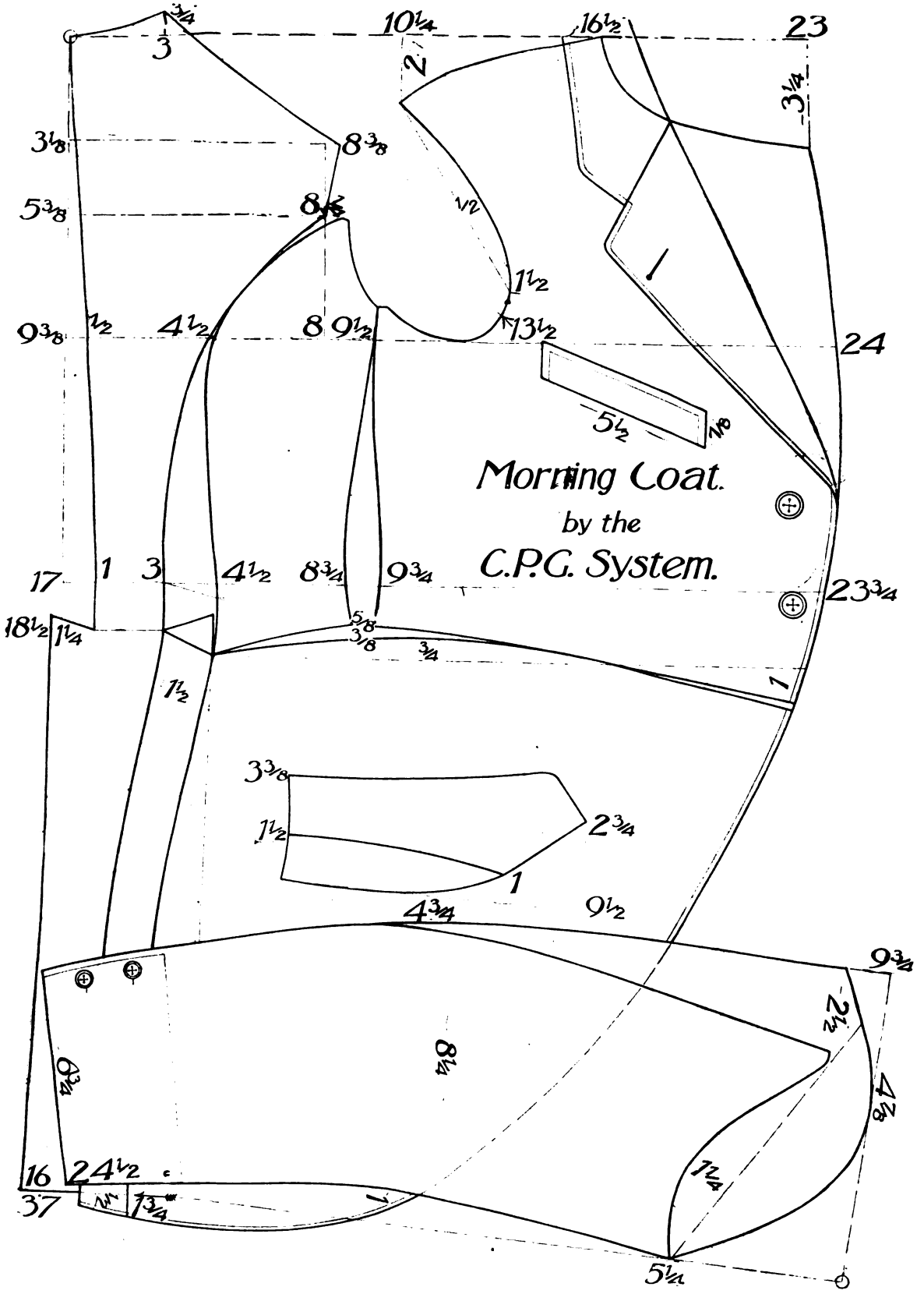

REDUCED MODEL OF FULL-SIZE DRAFT.

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INTERVIEWS WITH NOTED TAILORS.

WINNER OF SILVER MEDAL FOR BREECHES.

BY OUR OWN COMMISSIONER.

The Breeches Class at the last "Tailor and Cutter" Annual Exhibition was a very large one, and there were many fine specimens sent in for competition, which did credit to the cutters, and also to the workmen who made them.

Amongst so many fine specimens there were several which arrested the attention of the Adjudicators, and these were closely surveyed with a keen eye to all the details of balance, sewing and finish known to experts in this department of tailoring.

When the final decision was made, and the garments placed in the order of merit, the cards and envelopes were opened, and it was found that Mr. Stanley Grace, of Chipping Norton, had secured the silver medal.

The breeches were made of a fine twill riding tweed, and were remarkably well balanced, cleanly made, and had very good lines and style.

Our Special Commissioner soon put himself in communication with the winner of the medal, but as he proved to be a modest man, he was not to be drawn on the subject of prize breeches at that particular time.

An opportunity for a personal interview arose a few days ago, and our Commissioner recognised in Mr. Grace a former cutter in several of the best West End firms of London. During the course of the interview he learned that the winner of the medal attributed much of his success to his early training as an apprentice with one of our oldest subscribers, at Hartley-Witney, in Hampshire.

In the intervening years he has gained much experience in Basingstoke, Aldershot and London. His service in London was given in several of the most exacting shops, so far as pleasing difficult customers goes. Amongst these were Messrs. Ward and Co., Bell Yard, E.C., Burberrys', and Sholto's, of Savile-row.

Mr. Grace has therefore had many opportunities of testing his skill and gaining an insight into the methods of the best workshops, and the breeches he sent in for competition were the embodiment of his matured experience.

He is a firm believer in good workmanship, and endeavours to cut his garments so that they can be put together evenly by the workmen.

The pattern gives a good idea of the manner in which he arranges his lines so that the making and manipulation can be carried out with comfort by an experienced breeches maker.

He prefers to take a small cut out of the leg-seam so as to provide for the round of the knee cap, instead of easing on the material. The cut is covered by the strapping, and fits much better and more comfortably than when eased on to the knee.

Our Commissioner also learned that Mr. Grace believes in giving plenty of length from fork to knee, so that there is no strain when mounting the horse or sitting in the saddle. While manipulation of the material and good workmanship are absolutely necessary to the production of breeches, the cutting must be on a sound basis, and the cutter must arrange the parts to go harmoniously together at fork, knee, and sideseam.

This is the first occasion on which he has competed, and it must have been gratifying to him to have earned success with his first venture. It is to be hoped he will continue to "try," and reach the highest honours the Exhibition can offer.

The accompanying diagram is a copy of the original pattern from which the prize breeches were cut. It will be observed that they are not made to the normal size, but for a man of more than average weight and build; but this in no way detracted from their merits in form, style or workmanship.

The measures are as follows:

Sideseam, 27, 30, 33½.

Leg-seam, 15, 18, 21½.

Waist, 36; hips, 41; knee, 14; hollow, 12; calf, 13½.

TOPSIDE.

Draw the straight line, A B, which is 33½ inches, or the full length of the sideseam.

B to C is the total length of the leg, 21½ inches.

Square lines across from C to D and C to F; also square a line across from A to sideseam.

The working scale may be taken as 21.

From C to F, the fork quantity, is made one-sixth of the scale (21), and 1 inch extra, or 4½ inches.

From F to D is two-thirds of the scale (21), and 1½in., equal to 15½ inches.

A to E the depth of the waistband at front, is 1½in.; while at the sideseam it is 2 inches above G.

E to G is one-half of the waist scale (18), or equal to 9 inches.

Draw lines for waist, E G, and also top of waistband.

Mark off length for leg-seam, C to K, 15 inches.

C to H 18 inches.

C to B 21½ inches.

Square lines across to J, I and L.

Draw leg-seam from the fork, F, to B, and hollow at H ½in. inside the construction line, C to B. This is shown on the diagram.

The widths at the knee, hollow and calf may now be marked off.

K to J is made half of the knee (14), less 1½in., or 5½ inches.

H to I is half the width of small or hollow under knee, less 1½in.

Draw line straight through J I to L.

Mark out from D to M 1 inch, and draw a line from M to J as a guide for fixing the round on the sideseam.

Midway between M and J mark out 2 inches and draw the sideseam from G to D, thence round on 2 inches, and terminate at J, I and L.

From C to S is 6 inches.

Curve fork of topside from S to F, and so complete the outline.

The pattern may now be cut out, or the top and underside may be drafted together.

UNDERSIDES.

The dot and dash lines represent the outline of the topside of the breeches.

Begin by marking out 1½in. from F to U.

Draw leg-seam from U to join topside, about 9 inches below the fork.

Draw line from U through S on fly line towards R, which is 5 inches above the top of the waistband.

Spring the line of seat-seam out 1 inch from R, and continue seam from S with a very slight hollow towards N, and complete the seat-seam.

The line for the top of the waistband is drawn out to W, and the actual waist line to P.

The size of the waist is made up by measuring from E to G, 9 inches. Place the amount about 2 inches below R, and extend the tape across to P. This should measure 1 inch more than waist scale (18), and if a fish or dart is taken out, 2 inches more.

From D to M is 2½ inches for round on sideseam.

The widths at the knee, hollow and calf should now be adjusted as follows:

Measure K to J (5½); place the amount on K, and extend the tape across to N, so that the full size (14) and 1 inch more is added.

H to I and H to T, inclusive, should measure 12 and 1 inch extra.

B to L and B to V is made 13½ and 1 inch extra.

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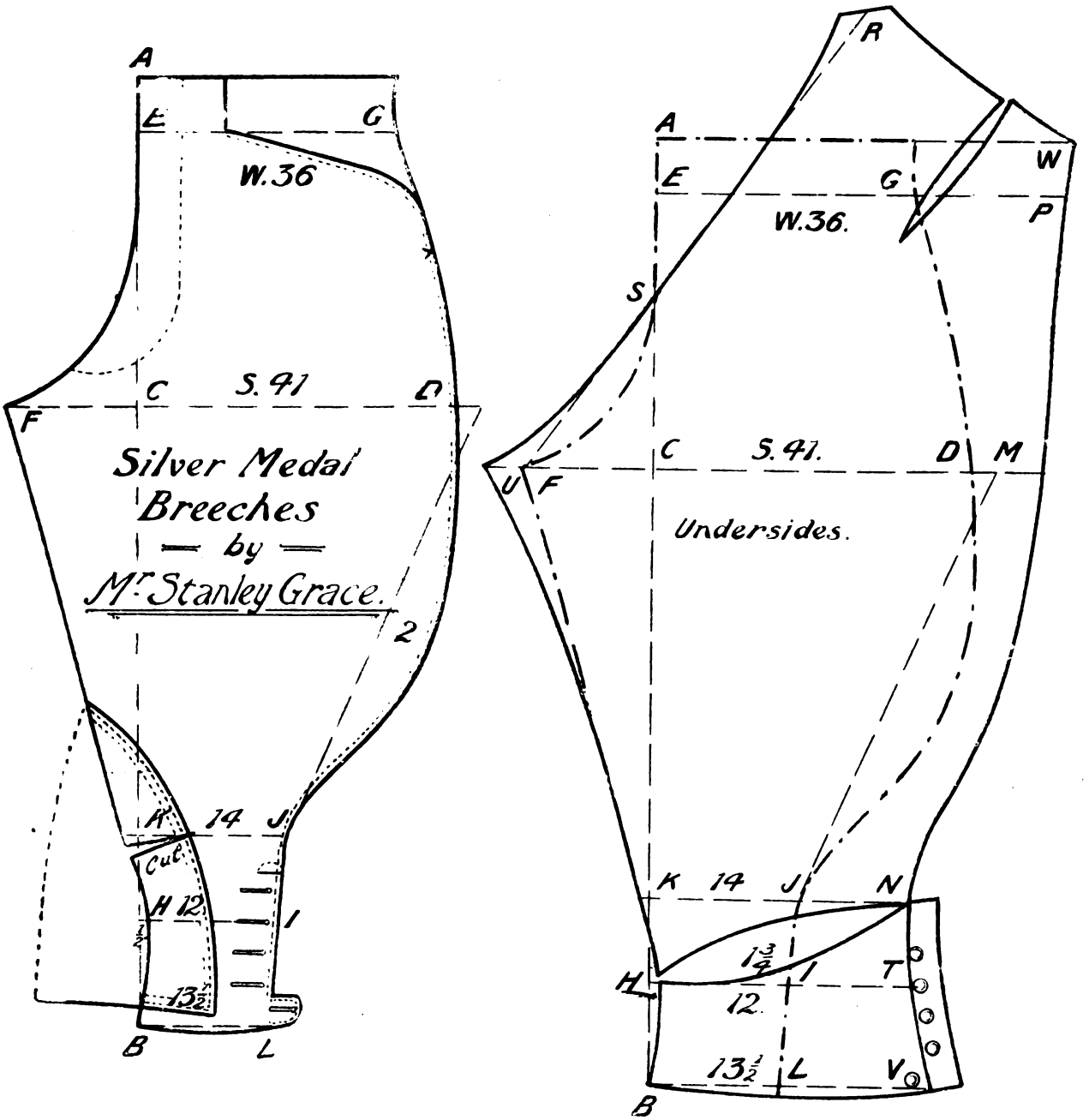

Draw the sideseam from W to P, thence to M at the hip line, and continue to N, T and V, as marked to the measures.

Draw line for top of waistband of the undersides from W through R, and slightly hollow as shown on the diagram.

A dart is taken out under the knee of the undersides.

This is drawn from N at the sideseam in a slanting direction to H.

The width at the hollowest part, which is in the centre, is made 1¾in., and while the end of the cut at N is close, it is slightly open at H.

The other technical details of the making and finish are clearly marked on the diagram, and can easily be followed by those interested in the subject of breeches making.

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FASHIONABLE TROUSERS AND VEST.

BY THE CUTTER'S PRACTICAL GUIDE SYSTEM.

We now follow the cutting and making of Morning Coats and Lounges by an article on Trousers and Vests.

By a casual glance at the diagrams there may appear very little change in the C.P.G. System from what is laid down in book form, but we commend a very close study of the working of the system as here shown, for this page of diagrams represents it exactly as taught at the "Tailor and Cutter" Academy to-day. It embodies such improvements as are demanded by the lastest styles, and to ensure its working equally well for all sizes and ordinary forms of disproportion.

Trousers are now worn clean fitting about the waist with ample ease at the hips, from where the legs taper in more or less peg-top form. It would seem that the permanent turn-up is less popular this season, whilst the average size of knee and bottom for the normal 36 size remains as favoured in the past, namely, 19, 16.

Of waistcoats very little can be said as to alterations in style. The five-button no-collar with straight edge, V-shaped opening and moderately long points, still hold popular favour.

We also include the step-collar style, both S.B. and D.B., and the method of dealing with a typical corpulent figure.

FLY-FRONT TROUSERS. DIA. 1.

Sample set of measures: 30 waist, 36 seat, 44 side, 32 leg, 19 knee, 16 bottom.

Halve waist and seat for scales, thus, 15 and 18.

Rule the side-line and mark O in a suitable position for the fork line. Square out.

O to A one-third of seat scale.

A to B one-sixth. B to C one-sixth plus $\frac{1}{4}$in.

Square the fly line up from B and the centre line of leg down from A.

A to E the leg, 32 inches.

E to top waist 44, the side length.

Square F and G, the latter at 2 inches down from tops; or make F to G one sixth of the body rise.

G to T half waist scale and $\frac{1}{2}$in.

Spring out $\frac{1}{4}$in. above T and shape the round of hip through O.

B to Q the commencement of the fork curve, one-third of seat scale.

B to W half B to C, and $\frac{1}{4}$in.

Shape fork as shown, and mark the undress side at $\frac{3}{4}$in. back at X, and 1 inch back at C for ordinary forms.

A to D half leg less 2 inches.

Square to H and I one-fourth of knee in each case.

E to J one-fourth of bottom, and E to K one-fourth of bottom less $\frac{1}{4}$in.

Rule K to I and O to H straight, and gradually curve to J and C.

Hollow E 1 inch.

The crease line at instep is usually placed 1 inch to the outside, as shown.

Cut out the top halves and lay them in a suitable position for drafting the underside.

B to P one-third of seat plus 2 inches for the average seat angle.

For working-men and others who desire ease and freedom give more angle by adding less than 2 inches.

The seat angle may well be increased for lined trousers, hard materials, or even for the well-to-do when a nice set on the boot is specially desired. On the other hand, if fit and smartness is the main ideal it may be lessened by adding more than 2 inches above the one-third of scale. Less angle and more scope of fork than here marked is also advisable when the extremely full thigh and knee style is ordered.

Having fixed P, rule through from C.

C to N $1\frac{1}{2}$in. always.

K to L a similar quantity.

I to M 1 inch for four seams.

Shape the fork slightly hollow.

Add $\frac{1}{4}$in. of round beyond E and draw along the edge of top halves from J through H for the side edge.

Sweep from top of sideseam and T by H, and measure up the waist between points G T and U V, adding 2 inches for six seams, and $\frac{1}{2}$in. tish.

Spring out slightly above V.

Measure up the seat at Q R and P S, also adding 2 inches over the half measure.

Square the top by the seat line, U C, to meet the point above V.

Come back $1\frac{1}{2}$in. or 2 inch at top and raise $1\frac{1}{2}$in. for the back button point.

Place the vee at $2\frac{1}{2}$ inches in at V.

Make it $6\frac{1}{2}$ inches long and slope it 4 inches in from the sideseam.

The allowance over the seat provides 1 inch for ease and 1 inch for seams.

Personally, we do not favour altering the general allowance we have laid down, but prefer to vary the tension of the tape when measuring, hence when cutting from travellers' measures more uniform results are obtained.

S.B. VEST. DIAS. 2 AND 3.

Sample set of measures: 36 chest, 32 waist, 9 depth of scye, 17 to waist; opening $12\frac{1}{2}$, taken from nape of neck to where fronts are to cross; full length 25, front shoulder $12\frac{1}{2}$, over-shoulder 17 (these two are best taken over the jacket, with due regard for ease and padding, after which we reduce both $\frac{1}{2}$in., thus we write upon our drafting-sheet $12\frac{1}{4}$ and $16\frac{3}{4}$ for this size); breast scale 18, waist ditto 15.

Draw line O 17 to the waist length.

O to 9 depth of scye.

Square out from these three stations.

Go in 1 inch at 17 and rule from O; then hollow the back waist another $\frac{3}{4}$in., terminating this in a curve just above point 9.

O to $2\frac{5}{4}$ one-sixth scale less $\frac{1}{4}$in.

This may vary from $2\frac{1}{2}$ to 3 inches; our reason for making it one-sixth to one-fourth is on account of that measure giving the nearest approach to one-third of the neck without having to consider the collar size when measuring; hence there is need for very little adaptation for vests which have a Prussian or stand collar, and if this plan is suitable to the cutting of close-neck styles, which undoubtedly it is, it must be equally agreeable to open neck garments.

Sweep from O to B from the point inside 9, and make from $\frac{3}{4}$ to B one-fourth of scale plus $\frac{1}{2}$in., or 5 inches for this size.

Square a line up from scye line to meet B (see C).

From back-seam to D one-fourth of breast plus $\frac{3}{4}$in., and from E to F one-fourth of waist plus $\frac{3}{4}$in.

Add spring at H and G, and leave the bottom line until the completion of the front section.

Hollow the scye $1\frac{3}{4}$in. from C in all sizes, and keep to the line below B.

THE FOREPART.

Draw line O 8.

Make O to 8 equal to the distance from 9 to 17 (Diagram 2).

Square out.

O to A one-twelfth scale plus 1 inch; this will be found to give a 3-inch hollow for a 48 breast, and 2 inches for the 24 breast, consequently it will be found more reliable than the method of making it $2\frac{1}{4}$ inches for all sizes; moreover, the latter quantity is now generally considered too small for the 36-inch size.

Raise $1\frac{1}{2}$in. at A.

Sweep D from A by the front shoulder measure less the back neck; therefore the actual distance between A and D for this size is $9\frac{1}{2}$ inches.

Make B to D the second sweep, $\frac{3}{4}$in. longer than A D, or $10\frac{1}{4}$ inches for this size.

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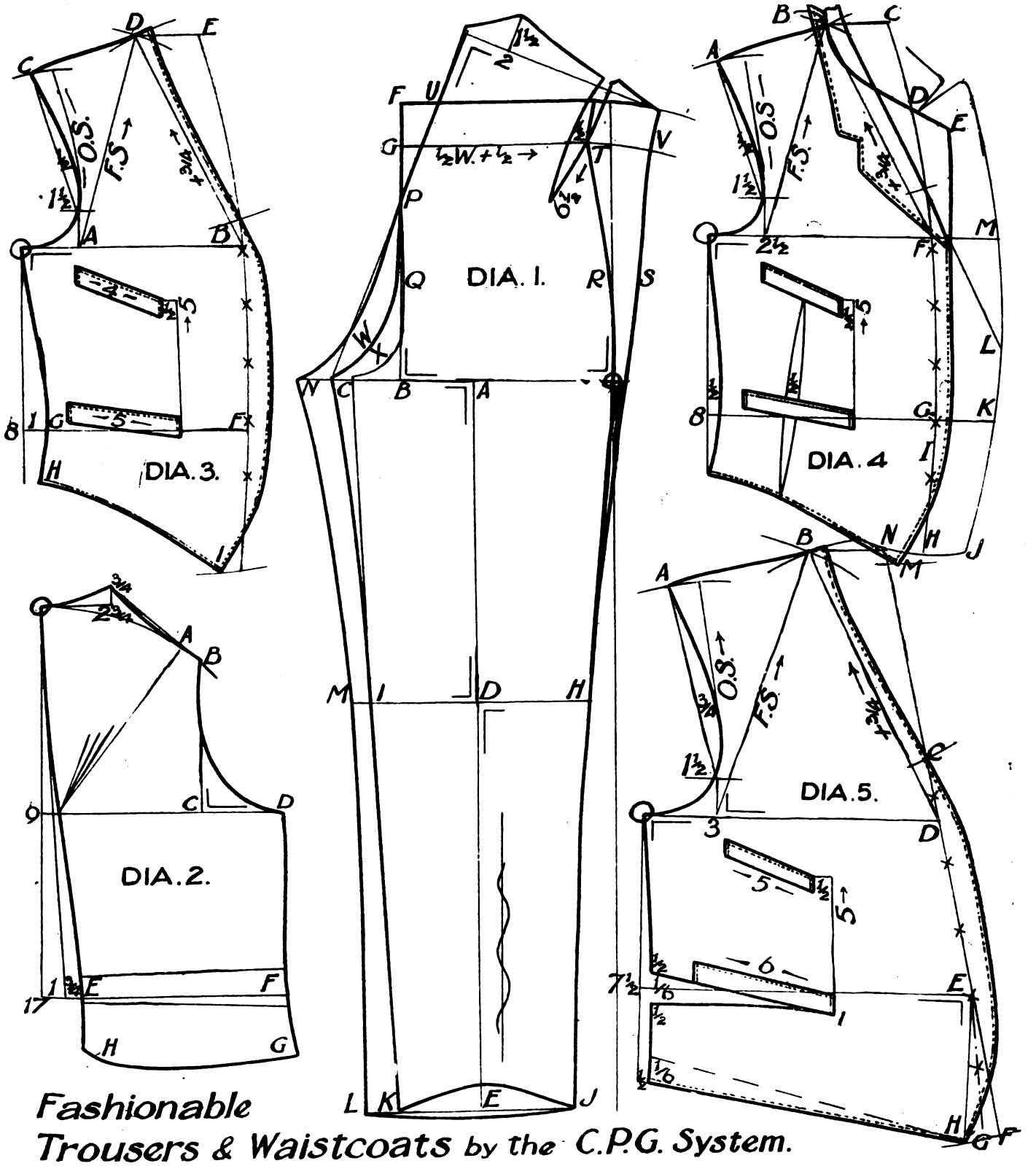

FASHIONABLE TROUSERS AND VEST BY THE C.P.G. SYSTEM.

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Sweep C from A by the over-shoulder measure less the distance from A to back-seam at 9. Actual measure from A to C for this size is 6¾ inches (adding 9 inches, the measure of back, makes 16¾ inches).

D to C is made ¼in. less than back shoulder.

Rule from C to 1½ and shape the scye as shown.

D to F one-sixth less ¼in.

Curve E to B.

Go in 1 inch at G and shape sideseam.

G to F one-fourth waist plus ¾in.

Continue curve from E B through F to the bottom.

Place the back neck on D (2¾ inches), and mark off the opening plus ½in. just above B, and the full length plus 1 inch at bottom (see the small sweeps).

Place the bottom point 1 inch back from the true centre line, and make G H half of F I less ½in., and finish this by filling up the neck ¾in., and adding ¾in. of button-stand, as shown.

When cut from the cloth reduce the hole side a good seam so as to bring the buttons in the centre.

Locate the lower welt at a reasonable height for the pocket, and then mark them as shown.

The lower welt is made one-sixth of scale plus 2 inches in length, and the upper one 1 inch shorter.

STEP-COLLAR STYLES. DIA. 4.

In both D.B. and S.B. step-collar styles care must be taken in lowering the gorge in conformity to the depth of opening, and it is at this point that the student of cutting meets his chief difficulty, for there is no rule or method by which the depth of gorge may be correctely located for any individual opening, hence there is ample scope for practice and eye training.

Generally speaking the gorge may be lowered 1 inch, that is, C to D to measure 1 inch more than the back neck, for average length openings of, say, 11 to 13 inches. Then we mark down C to D 4¾ inches, and shape the gorge right away to point B. Keep the line straight at about D, and slope it in line with a point about midway between A and B.

Rule the break line through a point ½in. out from the hollow of gorge to the opening measure, as already explained.

Shape the lapel to taste.

For a D.B. style the collar usually ends at ¼in. beyond D, and the peak is drawn from the 1½ point at scye.

Add 3 inches at L and 2½ inches from H to J from centre line, and shape outer edge as shown.

Go up H to G 6 inches, and sweep N J for the rounded shape of bottom edge.

In this we show the waist vee placed through the centre of the pocket cuts, when only ½in. suppression should be marked at the side.

CORPULENT VEST. DIA. 5.

The most important point in cutting for very stout figures lies in the provision for the prominence of the stomach. The method here shown consists of cutting a vee out from sideseam to pocket-end to the extent of one-sixth of the disproportion, which latter is found as follows: Subtract the proportionate waist from the actual waist, thus: a figure measuring 48 breast 53 waist is 9 inches out of proportion, owing to the fact that 44, the proportionate waist for a 48 breast, deducted from 53, leaves nine; hence the principal alteration to meet a figure of this type is less suppression at back waist and sideseam; a 1½in. pocket cut as marked on line 7½, and the true centre line arranged midway between the line drawn through D E to F, and another squared down from E to H.

It will be seen that hip spring is not needed, whilst an extension of side length to make up the pocket vee is required beyond the dot and dash line.

It should be borne in mind that whilst the the calculation of the size of pocket vee according to the disproportion is correct in a large majority of cases, there are exceptions in which the disproportion is but a poor guide to the prominence of stomach. Some figures, for instance, are particularly hollow backed and prominent at front waist, yet their measures show but little disproportion, hence this point merits careful observation.

HINTS ON MAKING.

In the diagrams illustrating the making of vests we have dealt with three kinds of vests, and shown the various details of making up common to all, as well as the special features of the vest for corpulent figures.

Some portion of the extra length and form necessary to the proper fit of a vest over the prominence of the figure at front is provided by the vee taken out at the bottom pocket. Diagram 1 shows the end of this vee beyond the back of welt being sewn. When this seam has been pressed open the welt will be cut to match any pattern or face which the material possesses, and the pocket arranged as we illustrate at Diagram 2.

A of that diagram is the welt sewn on; at the top one-half the silesia pocket is sewn to the forepart. At B, the top edge of welt, a strip of linen is put along, and the welt-half of pocket is sewn through the cloth and linen. The forepart will be cut through between the welt and silesia, and the four corners nicked to allow of the welt-seam being pressed open, and the top silesia passing down to the inside freely.

The welt will be turned in and stitched along its upper edge, and the silesia below B passed inside to form the other half of pocket. The welt now assumes the form illustrated at Diagram 3. The lines at the end of the bottom pocket in that diagram show where the welt will be turned in, while the breast pocket will give you an idea of the method of tacking the ends of welt down.

MAKING UP THE EDGE.

We have taken the corpulent vest as a means of illustrating the working up of the front edge.

Diagram 4 shows a considerable degree of drawing in, which would not, of course, be necessary in either of the other two vests; these would, of course, need steadying in at points similar to those where the drawing in occurs in Diagram 4; but there is considerably more round on the front of Diagram 4 than on the other vests, and the figure for which this vest is cut requires that round worked away from the extreme edge to the centre of front. Some idea of the position of this over chest and front of lower pocket will be gathered by the shaded parts on Diagram 4.

Generally speaking, all vests require holding in at the points marked A and D, Diagram 4; so, too, do the bottom corners of vests where we show the cloth facing cut on in Diagram 4.

Along the neck portion marked C, the vest at all times should be kept free, and even strained out a little to give length to enable it to go freely around the uprise of neck. The more erect a figure is the greater length will be required there.

The general inside finish of all vests is shown at Diagrams 4, 5 and 6. The forward run of pockets, shown at A, Diagram 2, will be maintained in the finished garment, as shown by dot and dash line below pocket in Diagram 4.

THE LININGS.

In order to provide sufficient shape and length of lining over front of corpulent vest, a double pleat has been formed; indeed, the pleat running along the length of pocket, in Diagram 5, is a very serviceable one in any vest, even more serviceable than the one from shoulder down to breast, shown at Diagrams 5 and 6. No matter how large a pleat you fold there at the time of making, after a little wear you will find that most of it has disappeared; either the lining shrinks with the heat of the body, or the use of the pockets consumes the extra length. In any case, the vest made up without such a pleat is fre-

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quently found to suffer from shortness of lining after being a time in wear. Whether you put such a pleat in vests or not, certainly those which have anything like shape imparted to them ought to have this extra length and shape provided.

THE BACK AND CLOSING.

The vest ready for closing is shown at Diagram 6. There we have the step-collar style, and with the exception of making up the collar and lapel, all other details are similar to those illustrated and explained in other diagrams.

In the making of the front of this style of vest a separate collar will be cut and sewn on, and the facings put on as we show here, with a drawing-seam, or else put on in one piece to cover lapel and collar; this is a detail you may suit yourself upon. What we want to deal with more particularly here is the closing of the vest.

There are two general methods of closing: the one as here shown, viz., the bagging method, and the method by which the sideseams and shoulders are seamed, and the scyes, bottom and neck felled.

By far the quickest, and, in general, the cleanest method of closing is that illustrated here. We show the sideseam baisted ready for the inside back to be brought up to cover the inside of vest as it now lies, the sewing going through the whole lot. The main point to bear in mind is that at armhole, at shoulder-point, and top of sideseam the run of back and forepart must be true.

The tight back will cause a seam inside at the bottom when the vest is finished, and you will note that the bottom of forepart is placed that width up on the outside back in Diagram 6.

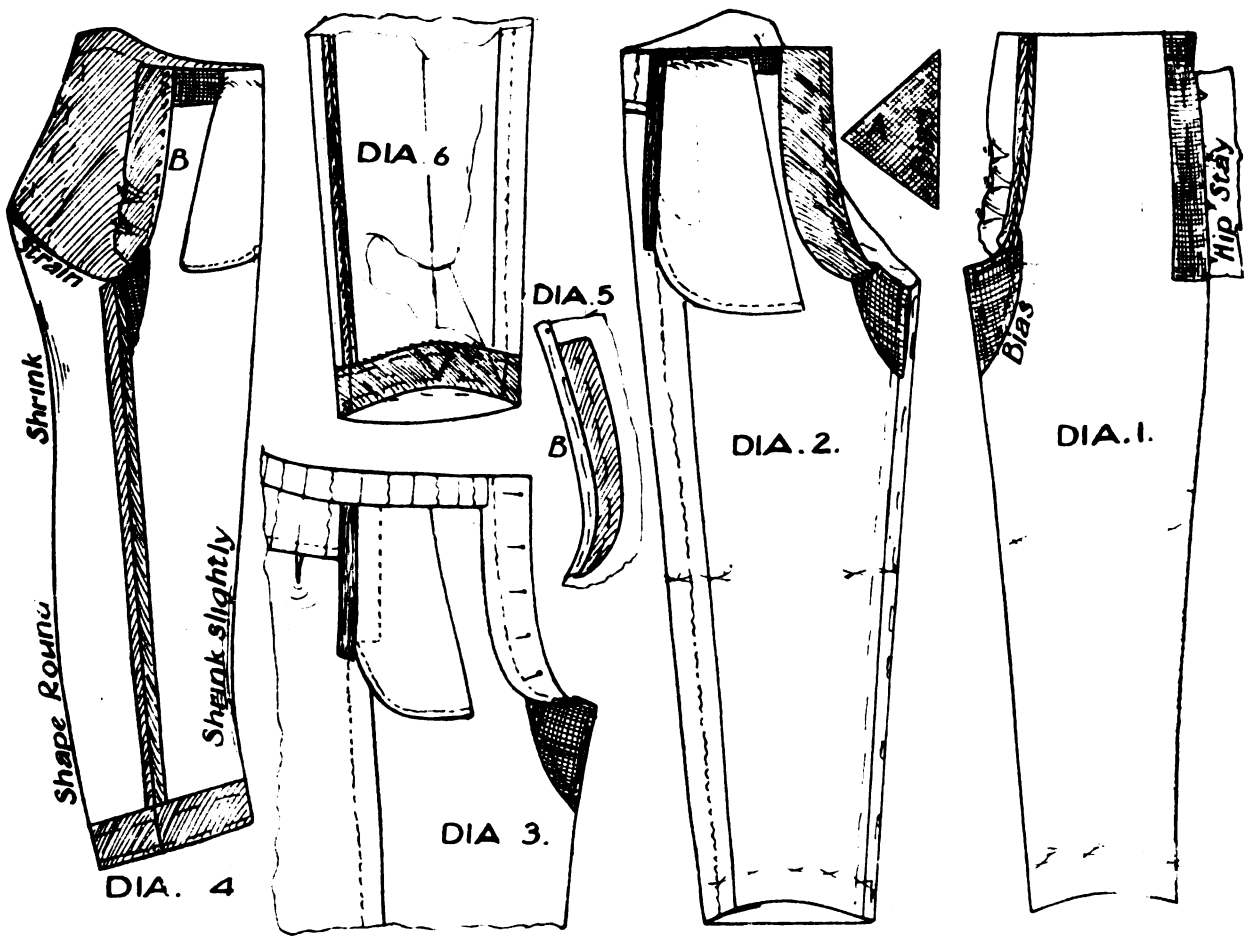
When seamed round the vest will be drawn through the neck, and the outside back felled along the cloth back neck shown at Diagram 6.

TROUSER DETAILS.

After the marking up and sewing of the vees and undersides, the first important details are the crutch and pocket stays. At Diagram 1 we illustrate them baisted into position on the right topside. In front of the words "hip-stay" we show the linen which strengthens the pocket-mouth, and, at the same time, draws in the round left on hip; this, in turn, is pressed back to position shown by shaded part in front of pocket linen, so that the line of hip is now fairly straight.

The crutch linen we take out differently to that at side: this is put on double; the linen is folded over at the square corner in the manner shown at Diagram 1, A. The bias edge is shaped by pulling round, and the stay is baisted on as we see at Diagram 1. The straight threads of linen run with the leg seam and fork; the bias edge is not felled down, so in that way you have no rough edges and no contraction across the outer portion of fork.

The button catch of cloth is cut hollow at bottom, sewn on and pressed open, as at Diagram 1, and is eventually covered with canvas and linen cover, as shown at Diagram 5. This is cut on the bias at lower end, at any



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rate, the linen is turned over the canvas, as shown at Diagram 5; edge B covers the seam down front of Diagram 1; the canvas outer edge goes under the turned-in edge of cloth, and the linen fells on top, or is stitched by machine. A stitching goes down the seam on the right forepart from the outside to hold catch lining in place and take the strain of buttons.

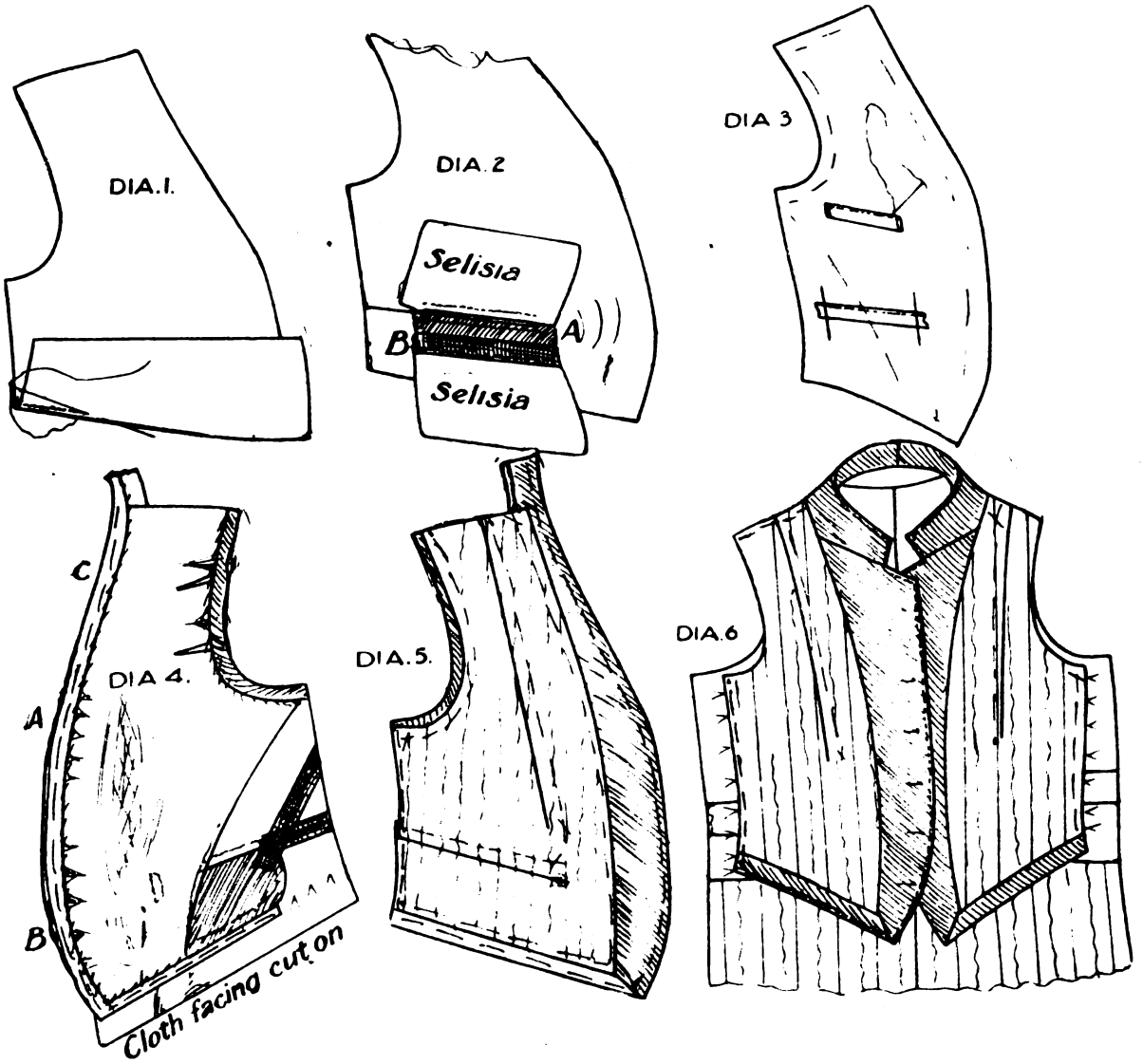
The finished effect is illustrated at Diagram 4, where we show the position of edge B, Diagram 1, A.

of finish. This and the waist lining are shown at Diagram 3, and in that diagram we show the fly made up and stitched in its place on the front.

The next points of importance are the shaping of the legs and the turning up of the bottoms; these details are shown at Diagram 4.

Here the style of bottom illustrated is the shaped or hollow front for wear with Morning or Frock Coat. This will necessitate a deal of spring being given to upper edge of bottom

pressed away. A full view of the bottom with the piece inserted and felled into the vee is illustrated at Diagram 6, where we show the bottom inlay being felled; in the event of very loose edge materials the edge of vee and the bottom itself would be cross-stitched. It is the general practice at present to have a distinct crease on the outside of trousers, front and back. This is formed at the finish, as in the early stages of giving shapes to the legs one is not able to use sufficient heat and moisture to properly shape as set out on Diagram 4,



The left front will have a lining sewn on and turned inside, as at Diagram 2. The side pocket will spring forward somewhat at bottom and be from 12 to 14 inches in length along its front edge, according to the size of man for whom the trousers are made.

Linen or canvas will go through the tops as a stay for the buttons, and a curtain of linen may be put across the back waist for cleanness

turn-up; as these trouserings are usually of a stubborn nature, across-the-piece stretching to secure the necessary freedom of the edge of turn-up is impossible; so we have to secure the hollowness of front by means of a vee let in nearly to the bottom of trousers; this is shown at Diagram 4, after the bottom has been baisted up and the looseness resulting from this opening out of the turn-up has been

on the outside of trousers.

The shaping, for safety's sake, is done on the inside, and the crease reversed in the final stages of the pressing off of the trousers.

I find nothing so singular in life as this, that everything opposing appears to lose its substance the moment one actually grapples with it.—Hawthorne.

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Society Meetings.

CITY OF LIVERPOOL.

LECTURE ON RIDING BREECHES BY MR. E LIGHTFOOT.

The above society held its weekly meeting, when the president, Mr. A. E. Ireland, occupied the chair, and Mr. L. Jones the vice-chair.

The President introduced Mr. E. Lightfoot, a young member, as the operator for the evening, and with some very encouraging remarks said it was very pleasing to see the young men step forward to occupy the board. He frankly admitted that Mr. Lightfoot was very plucky indeed to attempt such a tall order as Riding Breeches. He (the President) felt sure much good would be derived from the subject, knowing by the lecturer's practice we were in for something very interesting. He would not delay their time, but would ask Mr. Lightfoot to occupy the board on "Riding Breeches."

The lecturer had but few words to say, save that he would endeavour to do his best.

Having already measured a member he would lay down his draft, and would ask the members to give their opinion of the merits of the method laid down. He had brought with him a try-on for the same gentleman, so that the members could examine the method put into practice.

Some of the members thought the small too large and the back rise too short.

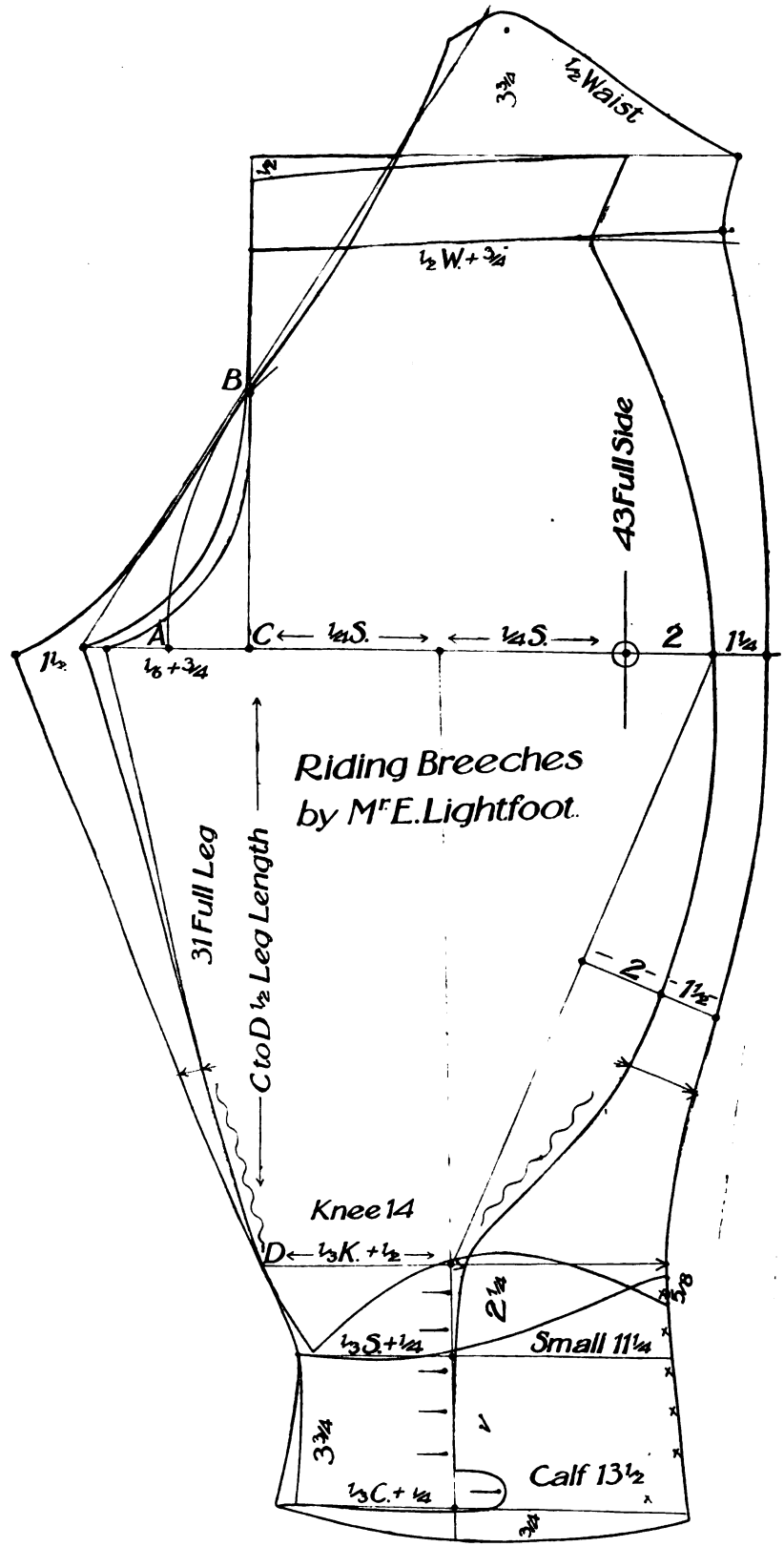
One member gave his opinion that Riding Breeches should not be hollowed too much in the fork of both topside and underside; and he would prefer the shape of both should as nearly as possible (when nearing the knee) be outlined alike, not one round and the other straight; because the prices now paid were inadequate for the tailor to attempt to dwell too long in that section in the making. At least the tailor would not attempt to work them up if he had the price, because the channels where they are practically made to-day cannot afford the same time and attention as of yore.

Another member said he would lower the fall-seam at the top still more than that shown on the draft.

It was suggested that Riding Breeches should have the legs open to the knee, then somewhat close the lower portion from knee to calf by inserting a supposed wedge from sideseam to leg-seam at the knee during drafting.

The breeches were tried on, and the knee, small and calf appeared to be too small, owing to the backpart or underside being rather long from fork to knee. This latter defect showed itself (despite the bare cut under the knee) so forcibly with the knee small and calf being too tight; otherwise the members were agreed that they were very fair breeches.

A hearty vote of thanks was accorded the lecturer for his very interesting evening.



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Riding Coat & Breeches

BY "MARCUS CICERO"

The subject of the present article cannot, in a conventional sense, claim to have its special period or season for the year for appearance, as is the case with some garments, for its uses are many and varied. At the hunt it is not given the cold shoulder entirely; whilst as a dressy garment it has the appreciation and patronage of racing stud apprentices and gentlemen farmers to a high degree. Then we have that kind of person who would have us believe that equestrianism is a mania with him, so horsey in attire does he present himself, though in reality his mania lies in keeping that noble animal at as great a distance away as possible.

The bring my remarks to bear on the diagram, the coat in itself is not hard to produce, neither for the cutter nor the journeyman, other than its fitting manipulation points.

The special features lie in plenty of spring over the hips and as forward as possible. To help this latter point I have given what might seem a queer curve to the fish, taking ½in. out at the mouth to give fulness. The idea is to keep the suppression in its original place at waist, while the tail of the fish finishes well forward, thereby giving plenty of room for the hips when riding.

Another essential point is that the coat shall have plenty of length.

The lapel is a fairly low one, and the angle of the break and step command attention at once from the artistic cutter. There are three holes and buttons the placing of which is shown by dashes and dots on diagram, commencing a little below the waist.

Slanting pockets are most approved of by those who wear the coat, being easier of access than the old style.

The outer breast pockets have flaps, and are also on the slant. In some cases I have finished off with hole and button on each pocket.

The breeches are always of the baggy style. Those illustrated have the round on the hips, but this is not essential, and they may have the "leg o' mutton" shape, as shown by dot and dash line.

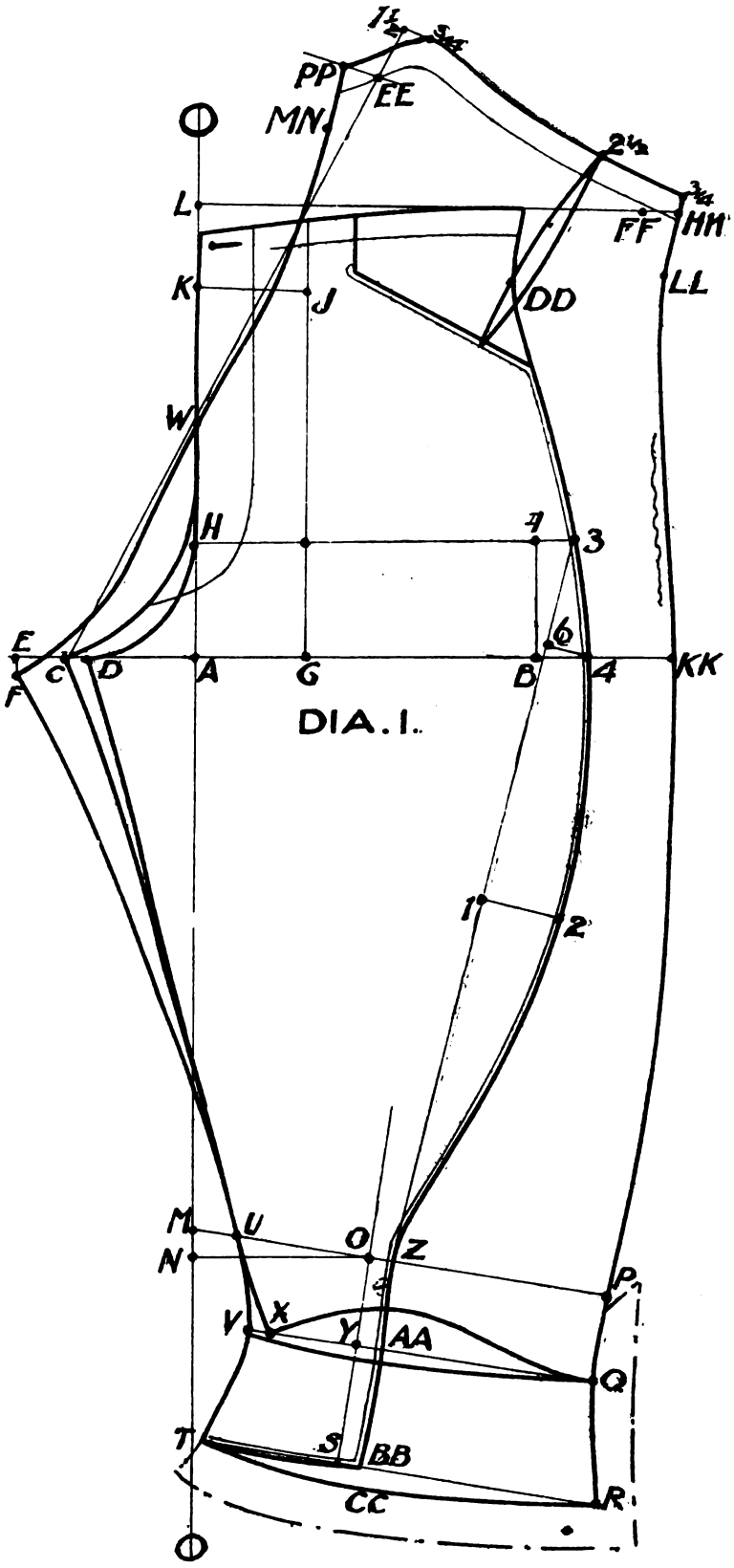
The buttons are placed down front of the leg; this style seems to prevail at the present time.

In this draft I have so constructed the knee that fulness at that part is not necessary, as is shown in the draft. I have a fresh construction line.

Another point is the position of the fish to clear the back of the leg; this I invariably take out at the small, both sideseam and legseam. I have the idea that if otherwise placed it affects the general sit of the knee.

As this is the first appearance of my method for cutting these nether garments, I purpose bringing it first on the board.

Measures: 36 breast, 32 waist, 9 depth,



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17 natural waist, 32¾ length, 12½ front shoulder, 17 over shoulder, 11½ centre, 7 across back.

30 waist, 36 seat, 14 length to knee, 16½ small, 19½ full length; widths, 14 knee, 12 small, 14 calf.

DIAGRAM 1.

Draw O O.

Square B and C from A, which is placed at a suitable distance down.

B from A is half the working scale (18).

C is one-sixth scale from A.

Square up from C to J 10 inches for waist line.

To find front waist at K, apply from J one-tenth full waist (3 inches).

Mark out from A to C for topside fork, one-sixth scale plus ½in.

H is one-sixth scale from A.

Draw fork front through K H C.

The sideseam waist, D D from K, is half waist plus ½in. for seams.

From A measure down the construction to N, the length of leg plus 2 inches. This, at first thought, might seem a great amount of excess length, but owing to the construction of the knee, ¾in. of this is taken out, as N to M, leg-seam, and gives ¾in. on the length from B to O.

Square out from N.

O is one-sixth waist plus 2 inches from N; regulated thus it opens the legs for corpulence.

Mark up from N to M, ⅜in.

Draw knee line, M, through O towards P.

Square M, O, S.

O S line is down front centre.

Mark out O to U one-fourth of knee, 4½ inches.

Y is 2½ inches down from O (equals difference between knee and small length).

V from Y is one-fourth small less ⅜in. (2⅝ inches).

S is the full length, placing knee length on O and applying downwards.

T from S is one-fourth of calf, 4½ inches.

Draw leg-seam, C, U, V, T.

Z and B B are ½in. out from O and S, respectively.

A A from Y is a little more, so that a slight round is formed; this I find essential.

Mark out from B to 4 1¼in; 1 to 3 1 inch.

Join 3 to Z.

1 is midway 3 Z.

2 from 1 is 2 inches.

Complete sideseam as per diagram.

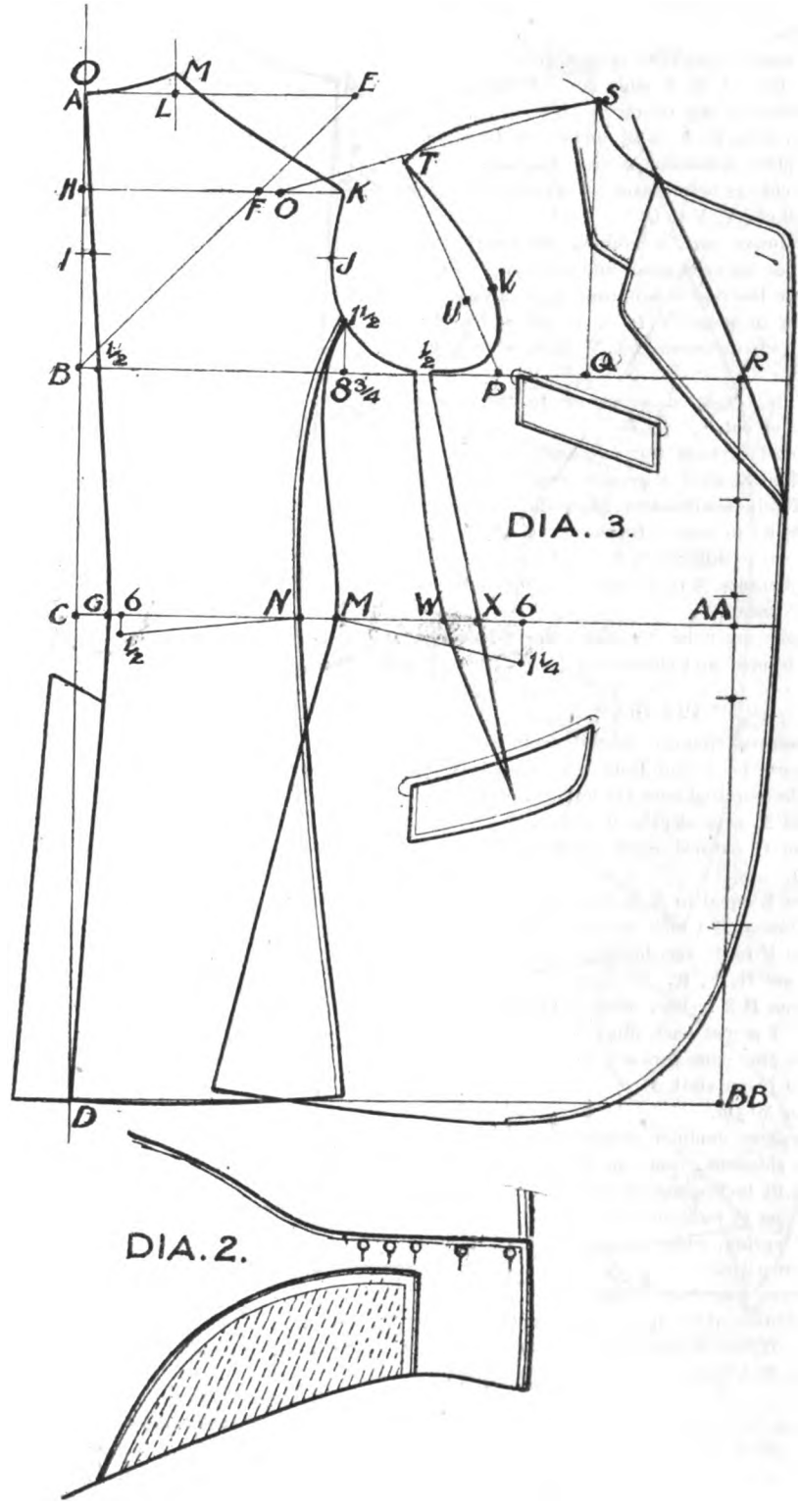
From K to L is 2 inches for waistband.

Shape tops as shown, dropping from L ¾in.

UNDERSIDES.

From A to W is one-sixth waist plus 1½in. (6½ inches).

Draw C W, 1½.



E from C is 1½in.

E to F ½in.

From M M to F F is half waist plus ½in.

By pivot A sweep from F F to E E.

P P from E E is 1 inch always.

To find back point go up 1½in. from E E and out ¾in.

M N to L L is half-waist plus 1½in. (see November, 1913, issue, for fish regulation).

Go up from H H ¾in. for allowance for seat fulness.

Come in from ⅔ one-third the distance to back point, ¾.

The knee is found by applying the distance

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U Z of topside from U to P on underside, plus ¼in.

The small from V to Q plus ⅜in.

Calf from T to R plus ¾in. A little ease here prevents any riding up.

From 4 to K K is 2¼ inches, or to taste.

Complete sideseam as per diagram.

The cut, as before said, is taken out direct in small of leg, V to Q.

The lower part is hollow, one-fourth the difference between small and calf (½).

Above the line is a fixture, 1¼in. always.

Bring in point V to X to allow for the greater circumference of V to Q above the line.

C C is regulated according to the lower hollow of cut.

In most systems the sideseam of top part, from 4 to Z, show a greater length, irrespective of fulness allowance, than the undersides from K K to knee. In this draft there will be no such difficulty; K to P will be the exact distance, 4 to Z, owing to the construction of knee.

I show my finish for the knee in Diagram 2: it is neat and convenient.

DIAGRAM 3.

Necessary changes in the draft are, ¼in. on across back and front scye measures, to give the required ease for forward movement.

A to B scye depth, 9 inches.

A to C natural waist length: to D, full length.

A to E equal to A to B always.

Hollow at G 1 inch, and draw back-seam.

B to F half over-shoulder.

Square H, F, K.

I from H 2 inches; also J from K line.

I to J across back plus ½in. for seams.

K is ⅜in. more forward than J.

A to L one-sixth B.

L to M ¾in.

Complete shoulder according to design.

For sideseam, come on breast line from ½ to 8¾: 8¼ inches and up 1½in.

N from G is 6½ inches.

For spring, come from N to 6, 6 inches, and down ½in.

P from ½ at back is front scye plus 1½in., the addition above having been made.

½ to R half breast plus 3 inches.

Q to R 1 inch longer than Q to P; square up.

Sweep front shoulder less back neck (A to M), from P through S.

Join S to O. F O is half the distance allowed, extra for the fish at ½in.

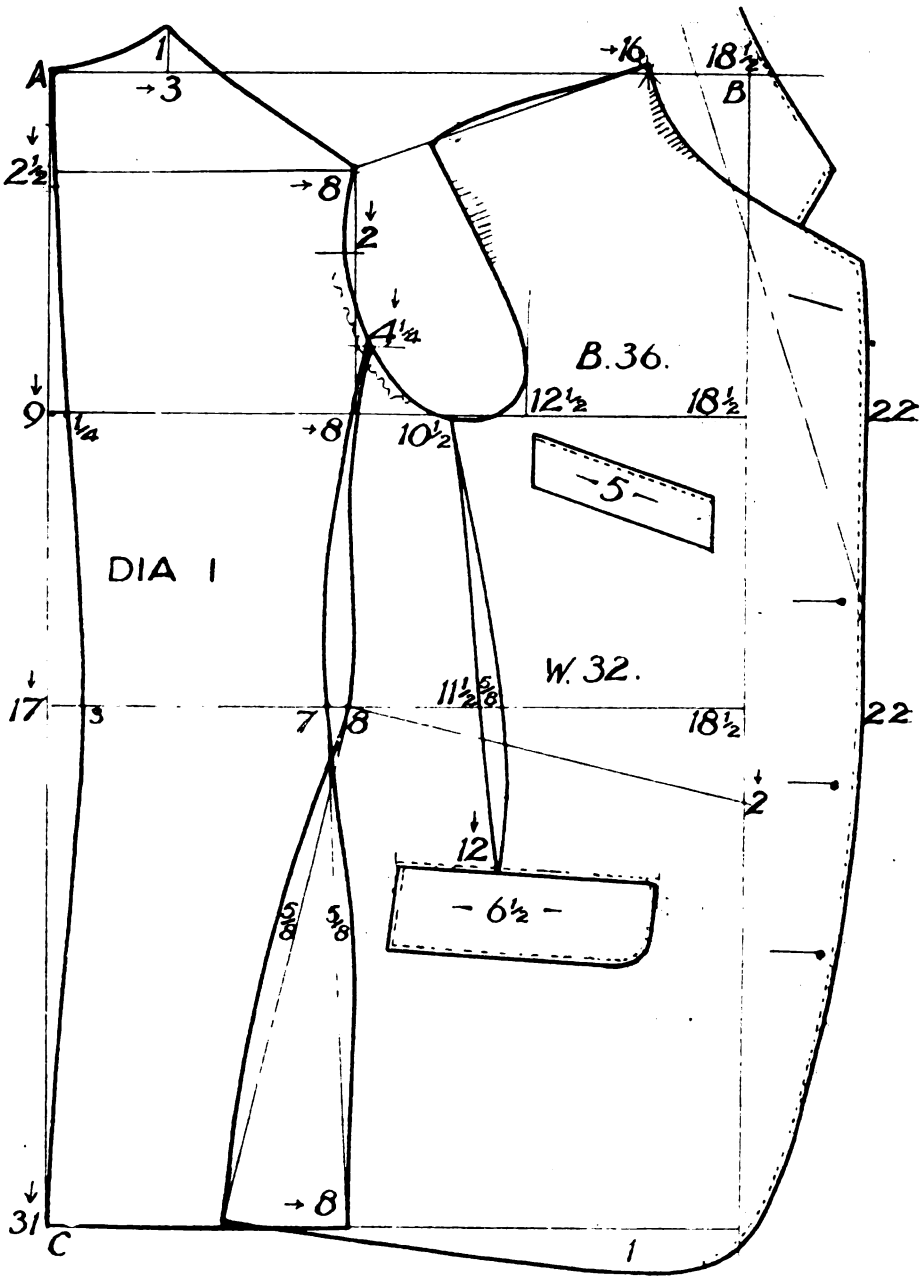
Make S T correspond to M to K.

U is one-third the distance from P

V to U is 1 inch.

M from N 1 inch.

For spring, M to 6, 6 inches and down 1½in.



LOUNGE COAT, BY WEST END COAT CUTTER.

From G to W is two-thirds breast less ¾in.

W to X is 1in.

To find centre of pocket come forward ¾in. from P and square down 12½ inches.

Make pocket 6½ by 2 inches.

The fish should terminate a little beyond the centre of flap.

A A is squared by R; add 1½in. for stand beyond that.

The front is curved away at the bottom, cutting the bottom and front line (construction) at 3½ and 4 inches from B B, respectively.

Smart Lounge Suit.

BY WEST END COAT CUTTER.

My article for this month deals with a Lounge Suit quite up to date in style. The prevailing colours for the coming Spring and Summer will be grey, brown and blue.

The coat, as illustrated by Diagram 1, is cut fairly long, as the style for the coming season indicates that Lounge Coats will not be worn so long as they were last Summer,

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and that the usual slit in the back-seam so generally placed for some time past, will be dispensed with. The coat in the body, however, will have a fair amount of shape imparted into it, as shown, and there will be an outside breast pocket in the majority of coats made.

It will also be noted that the opening is not particularly low; made just to show top button of vest, and the lapel made perfectly soft from the break-down.

The manner in which the edges are finished is controlled largely by taste of the customer, and also by the firm in which the suit is made. In the majority of West End firms they are single-stitched, as shown.

The finish of the sleeve cuff should harmonise with the holes in the front, and in this case there are three buttons.

DIAGRAM 1.

To draft, square down from A to C and out to B.

Come down from A 2½ inches, 9 inches; 17 upon natural waist, and 31 inches for full length of coat.

Come in from A 3 inches.

Raise above line 1 inch.

Make front neckpoint 16 inches, and centre breast line ½in. more than half the breast, 18½ inches.

Square down from this point to full length of coat.

Square out from 2½ to 8 inches for width of back plus seams.

Draw line from this point to 16, and connect point 8 with point 3, making front shoulder width a shade less than that of the back.

On depth of scye line come in ¼in., and 8 inches, 10½ inches, 12½ inches, 18½ inches, and 22 inches, which is front edge of coat.

On natural waist line come in ¾in., 7 inches, 8 inches, 11½ inches, 18½ inches, and 22 inches.

At bottom, full length of coat, make width of back 8 inches, front line 18½ inches.

Drop forepart at this point 1 inch.

Come down from 18½ on natural waist line in front 2 inches.

Place square at this point, and at point 2, sideseam, square down to the bottom.

Add on ⅝in. outside the straight line both on back and forepart, as shown.

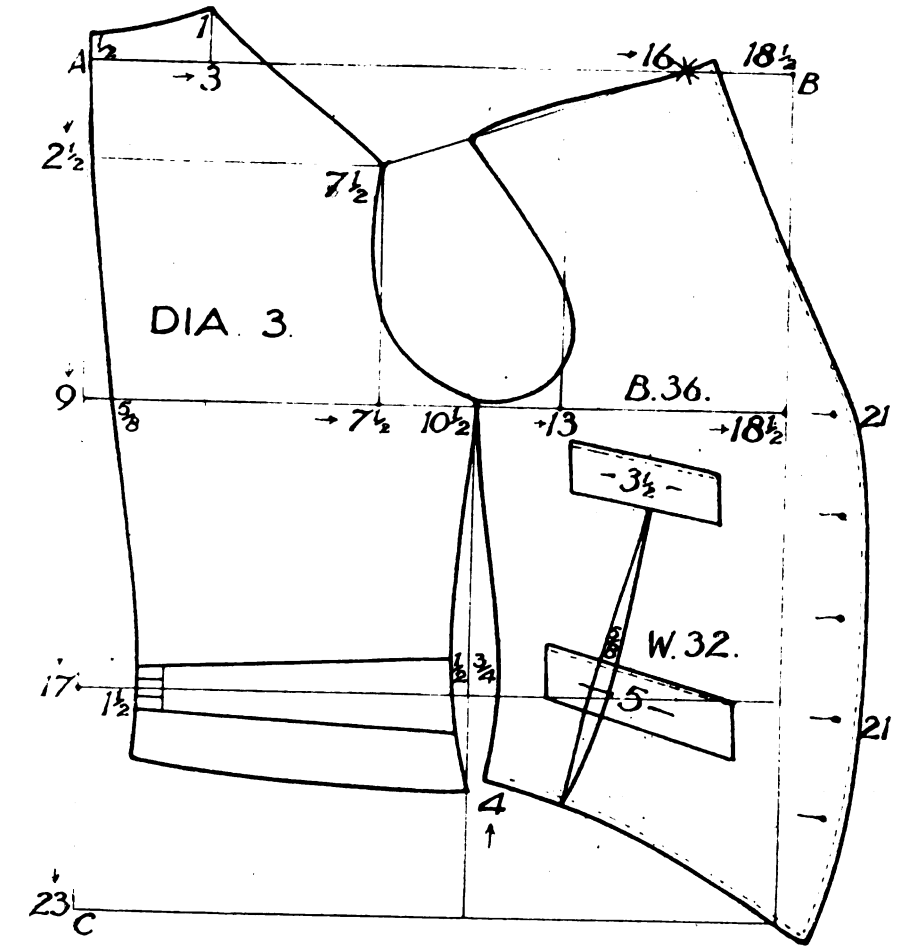
Now complete the whole through all the points given.

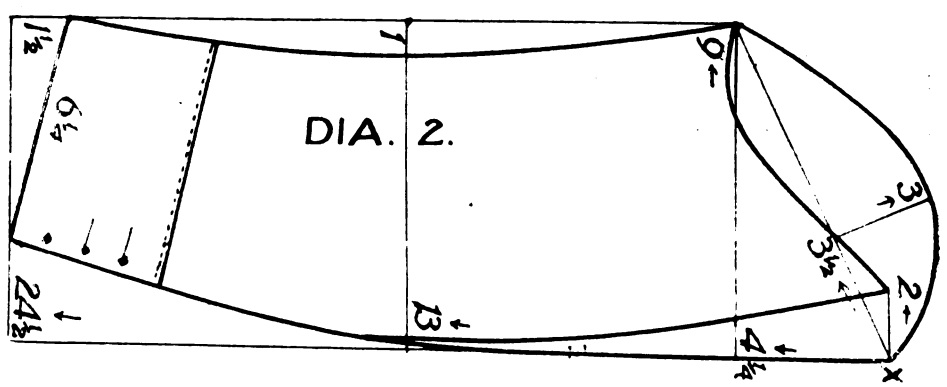
SLEEVE. DIA. 2.

Come down from X 4¼ inches, 13½ inches, full length 24½ inches.

Square out from 4¼ inches, 9 inches for position of forearm; square down from this point to cuff line.

Draw line from X through to 9; come in 3½ inches.





Square up from here 3 inches for run of sleevehead.

Hollow forearm 1 inch.

Raise run of cuff 1½in. above square line.

Make cuff width 6¼ inches.

Hook the hindarm 2 inches from X, and complete the whole as described.

VEST. DIA. 3.

To draft, square from A to C and out to B.

Come down from A 2½ inches, 9 inches for depth of scye, 17 inches for natural waist line, and 23 inches for full length.

Mark out from A 3 inches.

Raise above line 1 inch.

Make neckpoint 16 inches, and centre breast line 18½ inches.

Square down from this to line C.

Square in from 2½, 7½ inches.

Draw line from here to 16, and to back neckpoint at 3.

Square out from 9 to front edge.

Hollow the back ⅝in.

Make 7½ square with 7½ inches. 10½ for underarm-seam, 13 for front of scye, 18½ for centre line, and 21 for front edge.

Square out natural waist line, 17; hollow the back 1½in.

Suppress sideseam ½in. and ¾in., as shown.

18½ is front centre line, and 21 front edge

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Come up from square line, C, at sideseam, 4 inches.

Take out cut of forepart through the pocket as shown, 4in., in most hollow part of waist.

Now draw with a free hand through all the points enumerated, and your draft is complete.

TROUSERS. DIA. 4.

Draw side line from X to X.

Come down from X 2 inches for actual waist line, 12 inches for height of body, 26 inches for knee line, and 44 inches for full length of sideseam.

Mark in from 12, 4½ inches and 9 inches, and at bottom 4 inches and 8 inches.

Draw centre line from 4½ to 4, and front balance line from 8 to 9, and to full height of body.

Square back, bottom, knee, seat and waist lines by this front balance line.

Come out from 9, 2 inches and 3 inches, making top half one-third of seat from sideline.

Hollow the sideseam ½in. at knee and 1 inch at bottom.

Come outside front centre line at knee 1½in., and at bottom, 8, 1 inch.

Make width of top half on waist line ½in. more than one-fourth the waist, 8 inches.

Draw through all the points stated in the manner indicated, and your top half is complete.

To produce the underhalf come out from 12, 2 inches; come up from 9, 9 inches.

Draw line from 12 to this point.

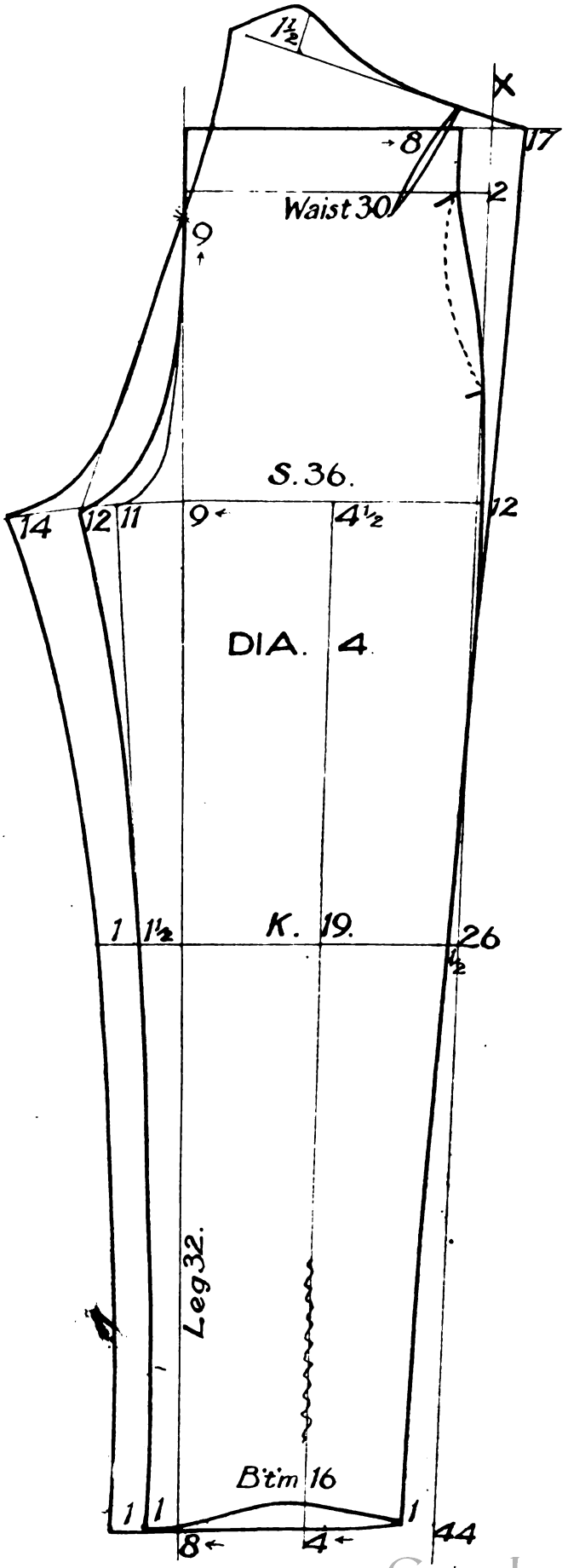
Come out at knee 1 inch, and at bottom 1 inch.

Measure up the waist, making it 1½in. more than half the waist, 17 inches.

Raise above the line for back button, 1½in.

Draw with a free hand through these points, and your underhalf is complete.

The size of knee and bottom as given here is quite in keeping with fashion and good taste.



LADIES' IMITATION FUR-LINED MOTOR WRAPS.

"REGULAR READER" asks in what stage is the imitation fur lining inserted in a motor wrap, and also what are the sleeves lined with?

The plan followed is to finish the coat all save the linings. The sleeves would be lined with a good glissade, as that material greatly assists in putting on and taking off the coat easily. The sleeves would be sewn in, and the sleeve linings baisted round the sleeve-head, until after all the pressing off was done. All that remains then is to baist and fell, or, better still, side-stitch in the imitation fur lining.

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THE JUNIOR CUTTER'S INSTRUCTOR.

CONTINUED FROM LAST MONTH.

Having described how to fix the neckpoint for the normal figure, it may be as well before we pass from this point to say a few words on the effect that the various degrees of attitude, and also the different classes of trade, have on the fixing of the neckpoint, which taps the all-important question of straightness and crookedness, thus providing food for debate for all cutters.

We shall have more to say on this question later, when we hope to make our readers fully conversant with the fact which we claim for this direct measure system, viz., that the neckpoint is automatically located with accuracy by means of the measures taken direct on the figure, and may be made to agree with the requirements of all classes of trade by the simplest variations, which readily appeals alike to the student and the experienced practitioner.

The reader will understand that the necessary width has already been imparted to the chest by the measure taken from centre of back to centre of front line, viz., half breast plus 2½ inches. Of course, the button-stand remains to be added.

We mention this in order to make it perfectly clear that different figures vary in the degree of prominence of the chest, some being more developed at that part than others, due in many instances to the nature of the employment the customer may be engaged in.

It is generally accepted that the erect figure is very prominent in the chest, whereas the stooping figure is flat, each of which requires special treatment when locating the neckpoint.

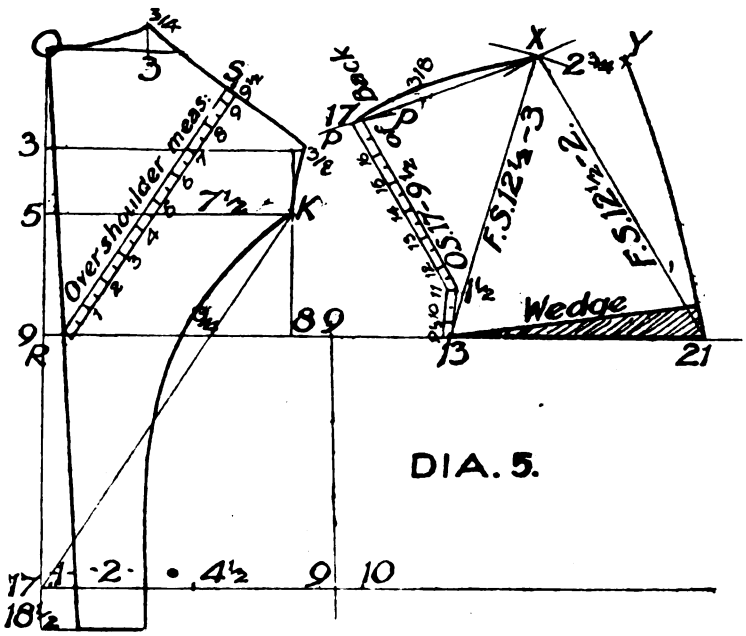
We have explained that the adding of 1 inch to the second sweep provides for the prominence of chest and working up of the front edge for the normal figure it is equivalent to inserting a wedge across the front as from 21 to nothing at 13 of Diagram 5.

Of course the 1 inch extra length inserted at 21 is not actually required at 21, as there is in all figures a depression or flatness down the centre of the front which necessarily requires a corresponding shortness of material at that part. This is left to be manipulated by the tailor when making up the garment. We have to bear in mind that different classes of trade have their garments differently manipulated. The price of the garment is an important factor in the manipulation of the fronts. In the cheap trades where most of the garments are made up almost entirely by the machine, it is necessary to shorten the length of front from neckpoint to prominence of chest, which is known as a straight cut. This means the addition of a smaller quantity to the second sweep, say ¼in.; while in some instances in the wholesale trades, where female labour is largely employed, nothing is added to the second sweep.

By straightening the shoulder we give ease to the scye, but it must not be overdone, or fulness at that region may result.

In high-class trades where good prices are obtained, and, consequently, better prices for workmanship paid, the quantity to the second neckpoint, which the reader will do well to thoroughly fix in his mind.

By fixing the neckpoint by the front shoulder measure in conjunction with the across-chest measure, it has proved to cutters in all parts of the world the elasticity of the C.P.G. System, for it must be borne in mind that locality plays an important part in cutting, for not only have we the climatic conditions to contend with, but also individual tastes, some requiring easy-fitting garments and others garments made from materials of either thinner or thicker texture, which opens up the question of openness and closeness, which simply means the degree of ease the garment is intended to be made with. Of course this is greatly influenced by individual taste.



DIA. 5.

sweep is often increased to 1¼in., and to even 1⅜in. in some cases. This provides more length to the front edge, which requires carefully working up, and means the employment of really skilled workhands. This is known as a crooked cut, and, when carefully manipulated, produces the best results, for the scye in front is not only clean, but the fronts cling to the figure, a decidedly good feature of a body coat.

The reader will thus understand that for an erect figure with prominent chest more will require to be added to second sweep, say 1¼in., while for the stooping figure ¼in. will generally be found sufficient.

As it is imperative that the reader should thoroughly understand the position of the neckpoint in the normal proportionate figure, we may state that when the 1 inch is added to the second sweep, as in the 36 breast 32 waist figure, we have the ideal position of 2½ inches over the half breast is a general quantity to provide for seams and insertion of linings, ease, etc., in the case of the average weight materials, and also to meet the requirements of the average class of trade and district.

LOCATION OF SHOULDER-POINT

We now pass on to the location of the shoulder-point at 17, Diagram 5.

In doing this we have to take into consideration not only the shape of the figure, but also the way in which the back has been cut.

At this juncture we may point out that the shoulder-slope is variable, that is, O 3 of the diagram may be increased in the case of sloping shoulders and decreased for square shoulders.

We measure across the back, as shown on Diagram 5. This follows in the same way as

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we took the measure on the figure, viz., from centre of back on the depth of scye line to shoulder. This measure (9½ in this case) we place on point 13, at front of scye, with the tape extending in a vertical position.

Place the finger on tape at 1½in. above 13, and with the remainder of the over-shoulder measure cast the arc, P P.

This means that the combined quantities, R to S and 13 to arc P P, equals the over-shoulder measure (17 in this case), and thus we get the correct slope of the front shoulder.

We now come to the width of the front shoulder, and fix X 17 at a ¼in. to ⅜in. less than that of the back shoulder-seam.

Connect by a straight line for a guide, 17 to 1½, and add ⅜in. of round to shoulder-seam as shown, viz., between 17 and X.

The reason the front shoulder-seam is made ¼in. less than the back is to allow of the back being fulled on in the hollow of front shoulder, and so provide a nice hollow form to the shoulder-seam at that part which is in harmony with the natural form of the figure.

The manipulation of the shoulders, which we shall deal with later, also demands it.

The next stage is the drafting of the back-part of the sidebody, and the fixing of the underarm-seam and front waist line.

This introduces us to the subject of waist suppression.

Many methods are in vogue for suppressing the waist for a close-fitting body coat, but our experience leads us to the conclusion that the best plan is to use a fixed quantity for the normal figure, which we have proved provides adequately for the blades of such a figure, and, at the same time, allows the coat to fit into the hollow of the waist.

From a fixed quantity for the normal figure we vary in accordance with measures taken direct on the figure for any form of disproportion or form of abnormality.

The use of personal observation of the shape of the figure is of the utmost importance when drafting, especially at this stage.

For example, your keen observation will note prominent blades, hollow waist, round back, etc., all of which have to be dealt with in the question of waist suppression.

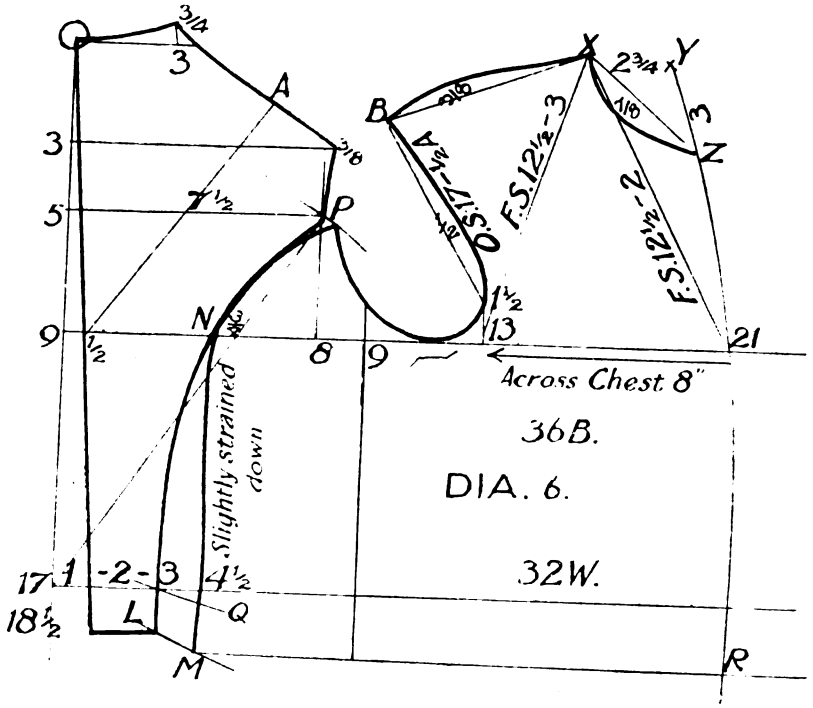
At this point we beg to emphasise the necessity of noting any discrepancies of form or attitude in the order-book when booking the order, for such notes will prove invaluable when you come to draft out the garment.

It will be remembered by the reader that we stated in the beginning of these articles that the standard of proportion upon which this system is based is one of 4 inches difference between the chest and waist, as 36 chest, 32 waist, and for such figures and others where the difference from the ideal of proportion is not great, as, for instance, in cases where the waist is, say, 2 inches smaller than the breast, we have found that if 1½in. is taken out between the back and sidebody at the waist, as from 3 to 4½ or Diagram 6, that will provide sufficient receptacle for the blades; and if about a ¼in. is taken out at the top at P, the top of the sideseam will fit snugly to the figure at that part.

When the waist is found to be as large as the breast, or greater, then the figure is termed corpulent, and requires special treatment, with which we shall deal later

When a customer has very prominent blades, as is the case in stooping figures very often, or those who are abnormally developed at that part, then it is necessary to take out more between the back and sidebody at the waist, as from 3 to 4½.

The principle to be borne in mind is that suppression at 3, 4½, throws fulness over the blades, and also over the seat, assuming the spring is continued sufficiently low.



It will readily be understood by the reader that, in order to get the coat "home to the waist"—a well-known phrase amongst cutters—that is the coat to fit into the hollow of the waist, it is necessary to take into consideration the prominence of blades and size of seat.

From this standard of 1½in. we vary by ½in. or ¼in. more when the blades are very prominent and the waist is hollow, and also decrease it when the back is very flat and the waist large.

Having dealt with the suppression between the back and sidebody, the next point we have to consider is the length of the sideseam of the sidebody, and the method we adopt to obtain the relative length of sideseam of sidebody with that of the back, is as follows:

Make a pivot of point P and sweep from the bottom of the sideseam of the back, as from L to M. By this means we get the necessary length of sideseam.

It is also as well to sweep from 3 to Q, with point P as a pivot.

Point Q is thus the same relative length as 3 L. This is done so that when notching the pattern the notches will come perfectly fairly together, and will thus preserve the balance.

To find the relative length at the top of the sideseam, make a pivot of N and sweep out from P, and after taking out ¼in. between the back and sidebody, make the width of the latter at the top a ¼in., that representing the seam that is taken at that part.

Some of our readers may think that this will make the sidebody longer than the back, so it will be as well for us to make a few remarks with regard to that point.

By taking a seam from the back sideseam, which is a hollow, the length of the seam is made longer than the edge of the back as cut, whereas by taking a seam from the sidebody, which is a round, it becomes shorter, so that it becomes obvious that the sidebody must be cut actually a little longer, or else it will be too short to go together fairly.

Square across from M to R with back construction line; thus M R is parallel with waist line.

In order to get a snug fit to sidebody it is the general method to slightly strain down

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the sideseam at 4½; but care must be taken not to overdo this, or you will produce horizontal folds in the back.

In conjunction with this straining at 4½, the centre of sidebodies at the waist is shrunk, which gives the waist line a natural moulding at that part, a feature a body-fitting coat requires.

In order to shape the scye, after squaring up 1½in. above 13, connecting to the end of shoulder, and hollowing ½in. between these points, there are two very important points which must be borne in mind: as one of the principal muscles of the arm comes almost at a decided angle with the forearm pitch, it is necessary that the hollowest part of the scye should be between 1½ and 9. The back scye as from P to 9 should be as close up to the figure as is consistent with forming a continuous curve.

If P 9 is hollowed out too much a V-shaped fold is the result, and is difficult to clear away, hence prevention is better than cure.

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Kirk's Permanent Finish

"Kirk's Permanent Finish" for linings is so widely known in the trade that it is almost redundant to call attention to its many merits. Every tailor who uses these Permanent Finish Italians—and we know their name is legion—knows the superiority of finish and the excellent wearing qualities that are associated with this brand. There is a rich lustrous appearance about the linings that this finish gives, and really improves as time goes on. Moreover, the iron has not the slightest effect whatever upon this lustre, for it is maintained under all conditions, such as damping, pressings, etc.

In the dye, also, the same superiority is evidencer as the latest and most approved method is used in this provess.

In a word, the name, "Kirk's Permanent Finish" may be accepted as a guarantee of all-round excellence, such as may be depended upon under all conditions and circumstances.

But it must be "Kirk's". The "equally good," or "just the same," are frequently but poor imitations and unreliable substitutes. To prevent this, buyers should see that the stamp, "Kirk's Permanent Finish," is on the selvedge, and on the end of piece the other stamp, "Samuel Kirk and Sons' Ltd., Permanent Finish." Without these there can be no guarantee.

The pattern of Raglan I had from you fitted splendidly. B. L.

EXPERIENCE.

DIRECT DIRECTIONS.

The following article has been sent to us by one of our regular subscribers, who is also a prize essayist. It describes his method of procedure, which will be invaluable to others.

Experience is represented by the results of trials, and of practice of theory.

Any individual whose ambition is to attain success in any chosen sphere has to learn and probe his rudiments as a preliminary. Such work is based upon theory, and though that theory is solid and sure, he himself must prove to his own satisfaction and betterment the reason why.

To be able to plough his furrows he must know how to command his plough; how to turn one furrow's end successfully before commencing the next; figuratively, how to draft one garment and be conversant with the necessary adaptations and deviations for its use, ere proceding to the next, the drafting being practice with the rudiments and theoretical knowledge he has acquired.

Drafting is one of the practical assets of theory, a furrow in the immeasurable field any aspirant to sartorial success must traverse.

Upon the completion of an initial draft this can be put to its testing point by the cutting of a garment by it and the fitting of it. These two methods of procedure are two more necessary furrows to be skilfully manipulated, bringing in their "shares" or furrow work in their use of shear work, with brain, and not sheer work only. The fitting on of the garment will proclaim his method correct, or the reverse. If the latter, remember, reverses are necessary to success, and are themselves reversible.

Reverses enlarge experience, and in themselves are silent teachers, and to one with a set purpose and adamant endeavour prove self-explanatory.

Should the result not be in keeping with the expected, fathom its differences and relation to the ideal. Scrutinise every point and character; its comparison will explain its defects; rectify them, and again try the result. Such will prove its value to your experience, which, once practically affirmed, is not readily forgotten, for success is not assured without endeavour, and is only merited, and the reward to those whose mascot is "Nil desperandum."

Beginners cannot expect to meet with the same success as those whom experience has tempered; and as to a child its necessity to learn letters before making words, so to properly qualify to be a cutter should one master his theory.

In writing this article, the writer wishes to emphasise his experience. His theory began with the C.P.G. System of Direct Measures, his practice their use, and his experience their results.

In stating experience, success is not mentioned; yet success is assured those who carefully traverse the same road and use the same sartorial road guide. There are hills to climb, there are ditches to entrap one, yet the above system is so adaptable that these are easily encountered and overcome because they are direct directions.

DIRECT MEASURES.

As used in the C.P.G. System, both give the direct method of procedure; they explain to the furthermost the way to attain requirements for the normal and the abnormal, showing points and positions in a draft as Nature does the figure they produce by system. A garment that has been, is, and will be always, far in advance, simultaneously with fit and style and appearance of any garment that can or will be produced by any other system in use at the present time.

The statement quoted below is an extract from a circular issued by the firm with whom the writer is engaged, and, being a limited business, naturally has to leave nothing to chance:

"That our ladies' turnover is double in volume this last year speaks for itself."

And considering that not a single model is displayed in the window, it is proof that recommendation is the best advertisement.

Solely, simply, and unaided, without help in any manner, does the writer attribute this to the teachings and practice in use of the aforementioned systems; and in further loyalty to them can add that this year is quadruple the initial turnover. This is not an assertion, but the results that chartered accountants are necessary to affirm in a published balance-sheet.

Experience, gained by practice with theory, the theory being the advice methodically stated in simplicity and accuracy in the Direct Measure Systems of Messrs. W. D. F. Vincent and Chellew (Provincial), published at the Offices of this journal, are concise, sound, and secure, and, as a Cutter's Practical Guide, proves and justifies its name in its explanation of theory to practice and experience.

If one discharges his purse with his brain, nought can steal it. It is an investment that will increase both capital and knowledge.

Huddersfield

Dear Sir.—I am well satisfied with the "C.P.G. on Trousers," which you sent me a few weeks ago, and will take the other books.

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REDUCED MODEL OF OUR

Presentation Pattern.

SEE OPPOSITE PAGE

S.B. MORNING COAT, 36 CHEST.

We have chosen the Morning Coat as the gift pattern in the present issue.

Every care has been taken in its reproduction, and we have no doubt it will prove of the utmost value, seeing that our method of publication offers the fullest scope to all our readers.

The tracing of a stout paper model from the printed draft will prove a simple matter, at the same time the figured points in both the draft and reduced model enable one to complete a range of sizes by the aid of graduated tapes. Choose a tape agreeing with 1 inch smaller than the half chest in each case. It is cut short and close-fitting at back waist, with a nice drop to the waist-seam at front, consequently the low roll and good spacing of buttons are features which are easy to produce.

It will be seen that the outside breast sloped at a good angle is appreciated to-day, whilst the front edge has a pleasing sweep from the top button.

The pattern consists of six parts, namely, front, sidebody, back, skirt, sleeve and collar.

Provision is made for ¼in. seams, and it is designed to fit the 38 breast 34 waist figure of normal attitude, whilst due regard has been paid to the requirements of ease in the shoulders.

The length is cut 18½, 37 (we suggest that this be extended to 39 for a figure measuring 5ft. 9in.).

The width across back will make up 7⅛, and the sleeve length 32½.

A Morning Coat and Vest may be taken from 2¼ yards of 56-inch cloth.

SEAM ALLOWANCES ON SHIRTS.

"C. L. P.", having purchased the "C.P.G. on Shirts and Undergarments," wants to know if seams are allowed for in the instructions of drafting; and also does the amount allowed over the breast provide an easy-fitting shirt, or is it advisable to add 1 inch to the breast measure?

Yes, ¼in. seams are provided for in all our drafts unless specially mentioned. If the material is of a ravelly nature a little extra must be provided for double-stitched French seams. The amount allowed over the breast provides for a fairly easy-fitting shirt, but if a looser variety is needed our correspondent should examine the diagram illustrating such varieties, which is given in the book.

LOUNGE CUTTING REDIVIVUS

BY QUI VIVE.

At the present time the popularity of the Lounge Jacket is in no dispute whatever. It is ubiquitous. Practically every male person nowadays wears it in one or other of its varieties, for it is at once the most useful, comfortable, and easiest-fitting garment possible.

Of course, the Lounge Jacket, like most garments, has gone through a gradual process of evolution from the sac-back, loose-hanging jacket to the smart, shapely garment defining the figure, as we have it to-day.

These changes and variations in style and fashion from time to time necessitate changes and adaptations in the methods of cutting same, hence new works must of necessity be prepared describing and illustrating the latest methods of drafting same.

For this reason a new book devoted entirely to Jackets of the Lounge type, has just been written by Mr. W. D. F. Vincent, assisted by Mr. J. H. Nelms of the "Tailor and Cutter" Staff.

The full title of the work indicates its comprehensive nature: "The Cutter's Practical Guide to Cutting and Making all Kinds of Lounges, Reefers and Norfolk Jackets, including Naval and Military Jackets, and various other styles of three-seam garments.

It would be redundant to reiterate the author's qualifications for writing a book of this description, for Mr. Vincent is well known to tailors and cutters all over the world by his numerous works on cutting, and as the Editor of the "Tailor and Cutter," the "Ladies' Tailor," etc.

His collaborator in the task, Mr. J. H. Nelms, a member of the "Tailor and Cutter" Staff, is likewise of no mean attainments in the direction indicated.

The purpose and object of the book is pointed out in the author's pertinent preface, in which he says its aim is practical; not to controvert and dispute, and in so doing confuse the student, but to be as helpful as possible to him by using simple language, and by making everything so clear that the least instructed might be able to understand.

Turning to the subject matter of the book itself, of which we have been favoured with an advance copy, the first thing that strikes us is that it is an entirely new work, and not a rehash or revision of the old "C.P.G." which we know well. The drawings, diagrams and illustrations, which number well into the hundreds, are all new to us, and not a superfluous one in the whole book. Whoever has executed the drawings and diagrams deserves commendation, for they are beautifully and accurately drawn, the outline perfect, and all the details so plainly marked as to be self-explanatory.

The author shows his qualifications for the task he has set himself in no way better than by the manner he commences. With a few preliminary words of caution he puts first things first by straightway dealing with the principles of cutting. Having thus cleared away the difficulties for the learner by defining and explaining such technical terms as "balance," "suppression," "straightness" and "crookedness," etc., all illustrated by drawings, be it noted, the student is prepared to commence the fabric of his structure.

First of all he is shown how to take the order, the necessary measurements and how to take them, the importance of noting disproportion, etc. In a most interesting way, which makes drafting a pleasure on account of the manner the author simplifies it, the beginner is guided into the structural formation of the drafts: the lengths first, then the widths are taken, the diagrams being clearly described in the accompanying letterpress, and so each point is taken by such easy stages until, before the student is aware of it, he is able to complete the whole outline, collar, sleeves and all, complete.

But the practical details are by no means forgotten, as considerable space is taken up in describing the necessary inlays to leave when cutting, how to prepare the canvas, manipulation, hints on making, examining the finished garment, etc.

Abnormal figures are also dealt with, such as stooping, erect, long and short necks, muscular types, lopsided and humpbacked, every one being clearly illustrated by diagrams, and in some instances by photographs.

Then the whole gamut of three-seam jackets is run through, Dinner Jackets, Norfolks, pivot sleeve Sports Coat, Clerical Lounges, Highland Dress, Pantry Jacket, Stewards', Jockey, Patrol, Pyjama and various kinds of Military Jackets.

Thus it will be observed the book is not only of the greatest service to the young student and beginner, but of equal value to the cutter in practice, no matter what class of trade he may be in, or the extent of his abilities. In a word, this work will, in future, be regarded as the classic on cutting all jackets of the Lounge type, and thus will be indispensable to every cutter.

We understand the price of the book is 10s. net, but during the next month to introduce it to the trade, it will be supplied for 7s. 6d. post free. This is an opportunity that all should avail themselves of at once.

Many thanks for Inverness pattern. Just the thing we wanted. **HART & CO**

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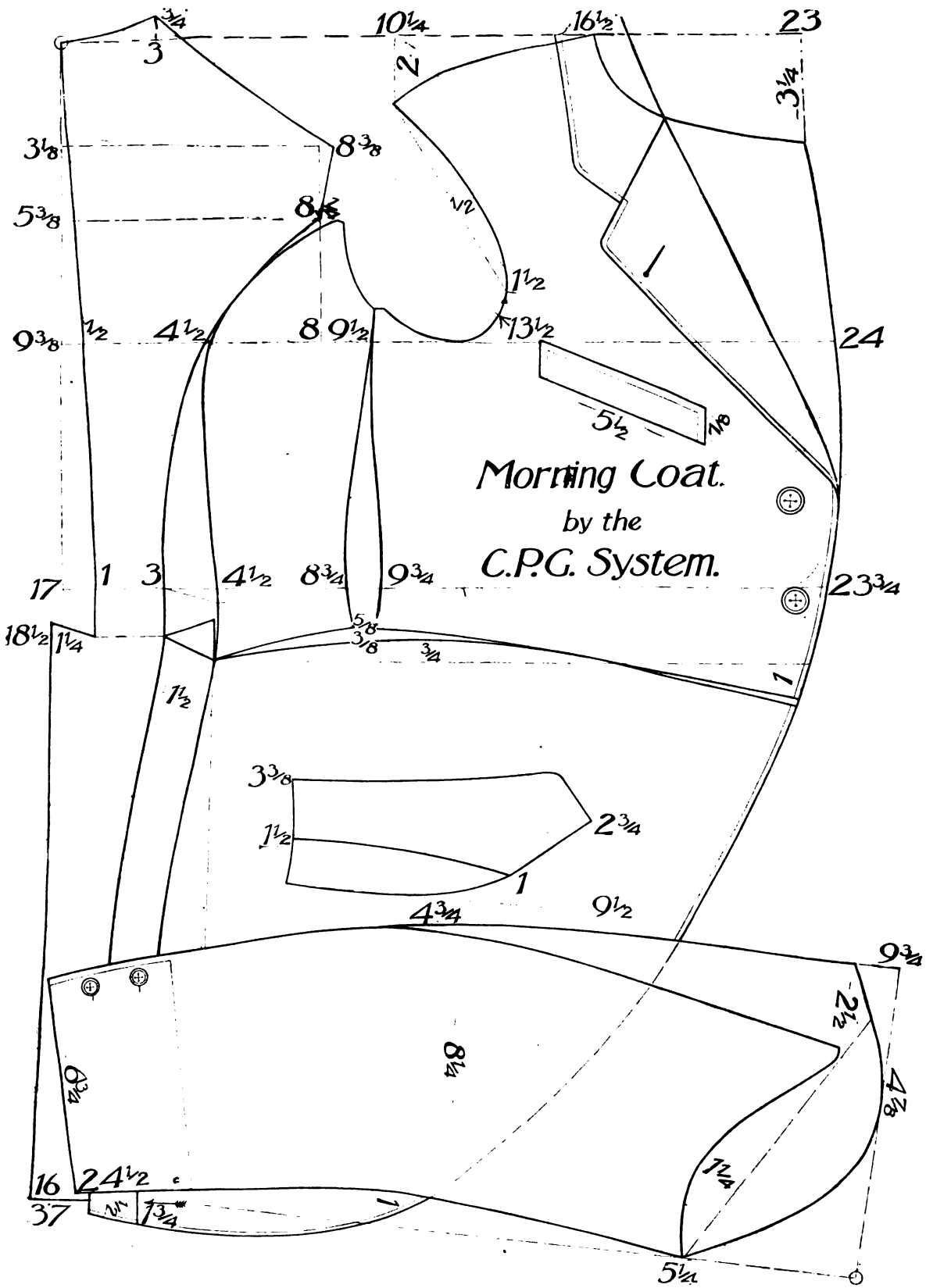

REDUCED MODEL OF FULL-SIZE DRAFT.

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CHAUFFEUR'S D.B. ULSTER.

BY MR. A. C. STOVOLD.

The accompanying diagrams have been prepared from a pattern of a Chauffeur's D.B. Overcoat, which have been kindly forwarded to us for publication by Mr. A. C. Stovold, who was recently called upon to make such a garment. The customer desired plenty of room both front and back, so that he could jump in and out of the car with the greatest ease.

Mr. Stovold, who has had experience in one of the best trades in New York, where similar garments were made, decided on the accompanying design, which was highly approved of by the customer.

A coat of this description made from a green heavy motoring cloth and finished with leather shoulder strappings, and the inverted pleats makes a really ideal motoring overgarment. The pockets are placed in the front pleats and afford an excellent protection to the hands from rough weather.

Mr. Stovold uses the C.P.G. System and has always found it reliable, both in America and in this country, therefore our readers will appreciate his contribution, for the accompanying diagrams are easy to follow.

SYSTEM IN BRIEF.

The diagram is drafted to the 36 breast, as we find that most serviceable to our readers.

O to 3 depth of scye.

3 to 5½ is 2½ inches.

O to 9 depth of scye.

O to 18 length to natural waist plus 1 inch.

O to 44 full length.

5½ to 8 is the width of back plus 1 inch, and curve out to 8¼ and draw shoulder-seam.

9 to 22 is half breast plus 4 inches.

Measure back from 22 to 13½, the across-chest measure, plus ½in.

Sweep from 13½ by the front shoulder measure, 13, plus ½in., minus width of back neck, 3¼ inches.

Add ½in. to this measure and sweep from 22 to fix neckpoint.

Sweep from 13½ by the over-shoulder measure, 17¾, plus ½in. less 9 A of the back.

Make width of shoulder ¼in. less than that of the back and shape scye, sinking it ½in.

B to C is 3¼ inches; and C to D one-twelfth breast, 3 inches.

Square down from 22 and mark forward ½in. Add on a 4-inch front allowance.

Drop fronts at the bottom 1 inch.

There is no seam under the arms.

The shoulder pleats are arranged about 3 inches from end of shoulder, and the inverted pleats commence about 2½ inches from depth of scye line.

The strappings over the shoulders are of leather.

3 inches is added at top of pleats, and about 8 inches at the bottom.

The pleat in back is taken out on the double edge.

Five or six buttons are placed down fronts, and a deep Prussian collar completes a useful garment.

To enable the coat to be kept in position below the knee a small tab is put on.

The sleeves and collar are illustrated drafted on direct C.P.G. lines, and needs only briefly describing, as the system is repeatedly given in this journal.

O to 5½ is equal to 8. 13½.

O to 1 is 1 inch.

O to 10 is equal to the quantity registered from the back pitch to forearm pitch, when the back and forepart are laid with the shoulder-seam closed. 5 is half of O 10.

Connect 10 to 5 and add on ⅜in. round, and connect 5 to 5½ and add on ⅞in. round.

Measure off length of sleeve plus ¾in.

Hollow forearm 1 inch.

Make width of elbow fairly wide, about 9½ inches for the 36 and the cuff 8 inches.

THE COLLAR.

O to 9 length desired.

Mark up 1 inch and connect to 4½.

Depth of stand 1 inch at front, 1¾in. at back.

Take out 1½in. between stand and fall and make the depth of the latter to taste.

CASH'S WOVEN POCKET LABELS.

Messrs. J. and J. Cash, Ltd., of Coventry, have long held a first-class reputation for woven labels of every description. Frequently we have called the attention of our readers to the fact that for woven labels Messrs. J. and J. Cash, Ltd., may be thoroughly relied upon.

On the present occasion we wish to refer more especially to their woven pocket labels, indispensable to all engaged in the tailoring trade. As an advertisement nothing could be better, and as these labels are calendered, they present a suitable surface on which to write the customer's name.

Our readers cannot do better than write, as above, for samples and particulars as to prices, and so judge for themselves the merits of these pocket labels.

Replies to Readers.

SOFT ROLLS.

"SCHNEIDER" states that he will welcome any information on how to obtain nice rolling or curl lapels to a coat.

We presume our correspondent means "soft rolls", as opposed to dead-pressed, similar to those generally seen in Provincial towns. Nothing looks smarter than to see the lapels rolling softly to the desired turn. To obtain this result heavy canvas must be avoided; a fine French make is the best, and it should be well shrunk before it is inserted.

We do not think it is necessary to take out cuts in the canvas on lapels. We believe if the crease edge is well steadied by a linen stay cut on the straight way of warp, and then the lapels padded closely by hand until they curl inwards, a good foundation is laid for a soft roll.

In padding the lapels be sure to slightly ease on the canvas by holding the lapel in a curled position.

The staytape around the edges is best felled on, and should be only steadied, not drawn closely.

In baisting over the facings the latter should be fulled on after the manner described for the canvas, which will give the lapels an everlasting tendency to curl inwards, and will roll soft as desired. The bottom parts of lapels must not be pressed flat, but simply left to roll softly.

HINTS TO NAVAL TAILOR.

"DOUBTFUL" asks how he is to put on the four rows of ⅜in. braid, upper row with loop, on the cuff of a mercantile marine engineer's D. B. uniform jacket? Does the braid go altogether around or only partly? Is it felled on, or stitched on with the machine and seamed in with backarm-seam? What distance are the rows apart, and also from the bottom of cuff?

In reply to "Doubtful" we may state that the braid goes right round the cuff, and is put under the slash on forearm. It is best felled on, for machining looks sloppy.

There are some who seam the braid in hindarm-seam, while others carry it over the seam.

The first row commences at 1½in. from bottom of cuff, and the rows are spaced ½in. apart.

It is better to baist on the braid before felling to avoid getting it on either too tight or too loose.

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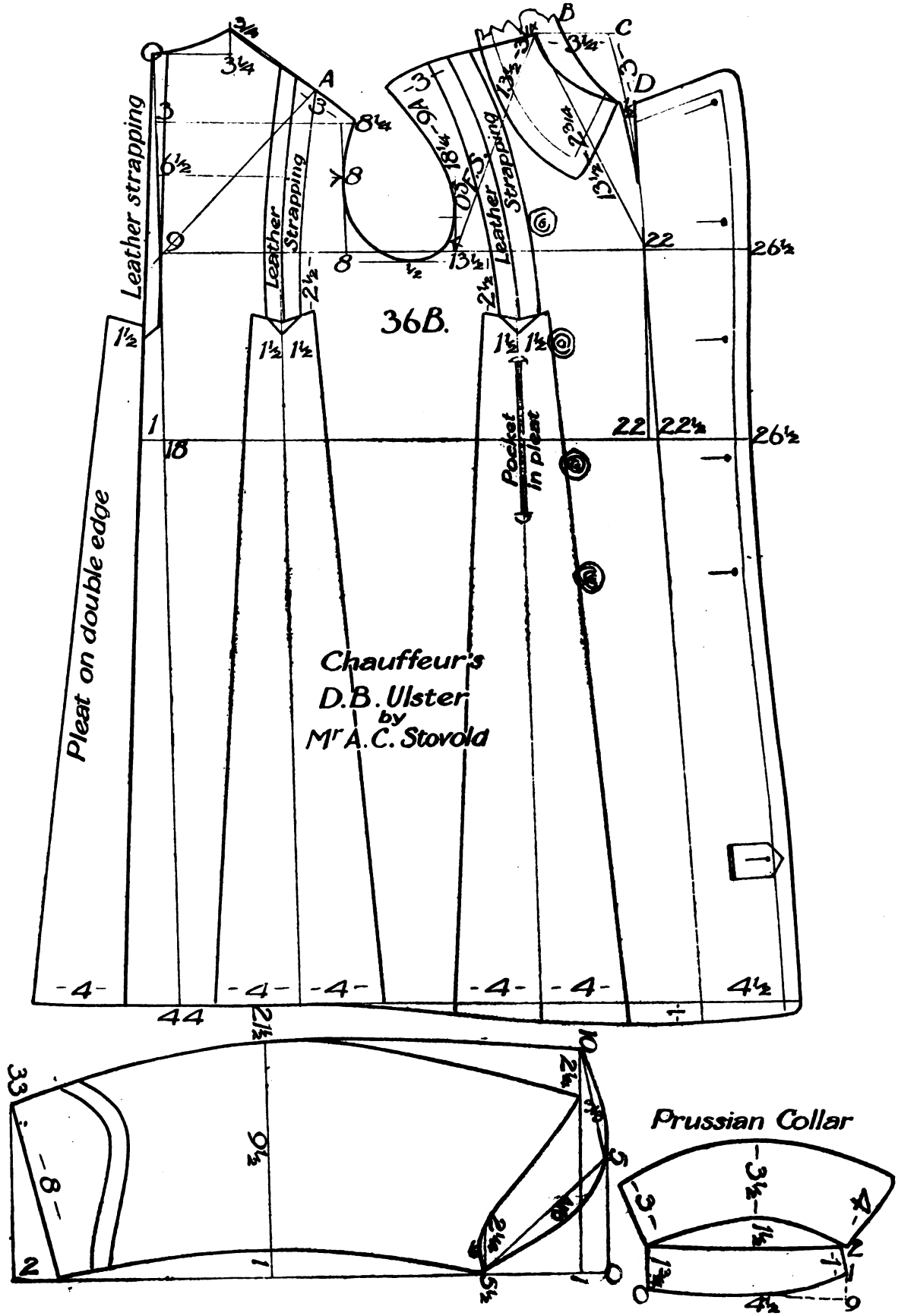

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TAILORING FOR DEFORMITIES.

A LECTURE DELIVERED BEFORE THE METROPOLITAN FOREMEN TAILORS' SOCIETY.

BY MR. W. D. F. VINCENT. Editor of "The Tailor and Cutter," etc.

There was an enthusiastic company of the Metropolitan Society to greet Mr. W. D. F. Vincent, the Editor of the "Tailor and Cutter" on the occasion of his annual visit, which took place on Tuesday, February 5th, in the dining hall of The Blue Posts, Bennet-street, Piccadilly, W.

Mr. J. Canniff, the President, was in the chair, supported by Mr. Green, Mr. Geo. Wright, Mr. D. O'Sullivan, and many other well-known men engaged in the West End.

After the usual formal business of the meeting had been disposed of, the President, in very felicitous terms, called upon Mr. W. D. F. Vincent to deliver his lecture, reminding those present of the very interesting and profitable evenings they had previously enjoyed when Mr. Vincent had been with them.

On rising to address the meeting the lecturer was most heartily received, and when the applause had subsided, he said:

Mr. Chairman and Gentlemen.

In response to your kind invitation I propose talking to you on "Tailoring for Deformities," a subject at once fascinating and instructive, so that if we do not have a profitable time together it will not be the fault of my subject.

That deformities exist in much larger numbers than is commonly known will be conceded by every experienced tailor, for there must be very few indeed who have not been called upon to make good Nature's deficiency, or hide her delinquencies in many instances.

Sacred and secular writings all testify that "Nature hath shapen strange fellows in her day." Shakespeare has given us a monster in Caliban, who is described as having "four legs and two voices"; and a Richard III. whom he describes as—

"Deformed, unfinished, sent before my time
Into this breathing world scarce half made up;
And that so lamely and unfashionable
That dogs bark at me as I halt by them."
"King Richard III.", Act 1, Scene 1.

The Bible tells us of Mephibosheth, who was "lame in his feet," and of "a man of great stature that had on every hand six fingers, and on every foot six toes, four-and-twenty in number.

II. Samuel, xxi., 20.

It tells us of Eglon, whom it describes as a very fat man.—Judges, iii., 16.

Whilst it expressly forbids the lame or broken-footed, the crook-backed and the dwarf from entering the priesthood.—Lev., xxi., 16.

Grecian literature also describes for us Pan, the God of the Shepherds, who had horns and goats' feet, and from whose characteristics the popular idea of his satanic majesty is derived, and whose impersonation we are sometimes called to tailor.

THE APOLLO BELVEDERE.
The Sculptor's Ideal of Masculine Proportion. The original is now in the Vatican at Rome, but copies are placed in all Art Galleries and Museums.

An even more eccentric race of deformities were the Centauri, some legendary monsters who were said to be half man and half horse, which peculiarities would have required more than ordinary skill to hide.

The description given of the Cherubim by Ezekiel is as having the likeness of a man with four faces and four wings, under each of which there were hands.

From this you will see, gentlemen, that the inhabitants of both earth and heaven have amongst them "deformities" such as we understand that term; and it is certainly of interest to note that even the prince of the powers of the air is depicted for us as having a hoof to hide, if nothing more.

WHAT IS A DEFORMITY?

One of the first questions that has to be decided is, What is a deformity? which of itself raises another question, viz., What is formity—the ideal of proportion. For deformity means ill-formed, the origin of the word being de (away from), and formity (shapeliness); consequently a deformity is that which is ugly, misshapen, distorted, or disfigured. And before we can fully appreciate what this means we must find out the ideal of form and beauty; and in this connection we fortunately have the ideals of sculptors and artists, which have given us in marble statuary and painted canvas the form and outline of what they have considered the most perfect forms of man and woman.

These are perpetuated for us in the Venuses and Apollos which, whilst they agree approximately, yet have sufficient divergencies to enable us to say there is no absolutely fixed standard to which every perfect figure must conform, for even the measurements of the various statues of Venus and Apollo differ, just as in lesser, but perhaps more noticeable degree, the beautiful in facial forms that have charmed the world in all ages have been of different types, and yet are all beautiful.

We also have now splendid photographs of both men and women, which help us to realise what proportion is in life.

Deformities arise from many causes, such, for instance, as birth, accident, age, disease, occupation.

Birth gives us monsters, eccentrics, and others with constitutional defects, such a a cretin, whose non-development and pot bellied form call for great skill.

Accident gives us persons lamed in one or both arms and legs, as well as various other malformations which have to be supported by steels or straps, or may even have to sit or lie continually.

Age affects form by additions of fat, mostly in the neighbourhood of the waist, and by alterations in the attitude which in some cases gives us an erect carriage, and in others a decided stoop.

It frequently happens that a man's waist measure is not far off his total of years, the alderman of 50 having a waist circumference of approximately four dozen, and so on; not that I state this as a principle, for, of course, I have only to look round this room to observe some who have passed the fifth decade and whose waist measure is still well under 40. Nevertheless, it does often happen that, as the years increase, so does the waist measure.

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Disease gives us strange growths in most unexpected places. Cancers and tumours, goitres and elephantiasis, ruptures and broken bones which have not been properly set, all present the tailor with the problem how best to provide for, and, if possible, hide them.

"The muscles of his brawny arms were strong as iron bands."

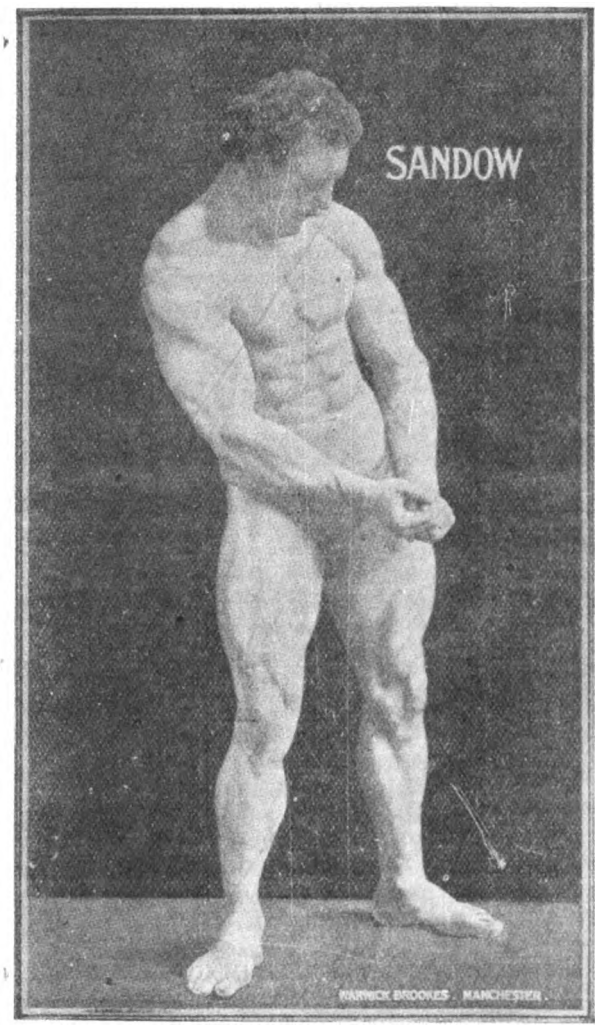
Cutters in the North Country have thousands such to deal with, and so get their own ideal of What is a normal figure?

All these causes, as well as others, are at work in the world every day, ever adding to the number of those who want the tailor's skill to present them like unto their fellows, and enable them to pass with the noblest figures and most graceful forms of the masterpiece of creation.

In tailoring for deformities we have to realise that our calling consists in something more than systematic cutting and manipulation, sewing and pressing, for in dealing with this class above all else we must use tact in selling the material, selecting the style, and in finishing the garment, and in order to do this it is of the utmost importance for us to realise that it is our duty to so clothe each figure as to hide its deformities, and bring into prominence its beauty, for such alone entitles the tailor to call himself an artist.

Photo: Foulsham and Banfield.

MISS ANNETTE KELLERMANN IN SWIMMING COSTUME.
A Present-day Ideal of the Perfectly Proportionate Woman.



MR. EUGENE SANDOW.
A Present-day Ideal of the Muscular Male.

THE MUSCULAR FIGURE.

Lastly, there is occupation, which has such a decided influence on over and under-development, making one man round-backed and flat-chested, and another up on the left side and down on the right, to say nothing of the undeveloped shoulders of those who toil not nor spin, or the type so beautifully described in "The Village Blacksmith" by Longfellow:

To accomplish this, the last thing the cutter must do is to produce a "paper-on-the wall fit"; he must rather drape the figure by allowing surplus cloth here or inserting some padding there, creating and moulding one part and building up at another, always aiming to present the wearer as a truly well-built man, and so supplying what Nature has denied.

Another rule that must ever be followed is

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to make clothing for all kinds of deformities as unobtrusive as possible; thus dark shades and the neatest patterns are always better than light colours and prominent designs, simply because they do not call attention to the wearer; whilst in the case of corpulency the dark shades reduce the apparent size, and so improves the appearance considerably.

At this stage it may be well for us to consider

AN INTERESTING PROBLEM.

Does the deformity of the figure find a parallel in the character? In other words, are misshapen individuals difficult to get on with, not to say crooked in their actions? The stage certainly portrays them in this light, and novelists usually follow in the same path.

Caliban was a monster in morals as well as in figure. Quilp, as portrayed by Dickens, was not only fashioned in a hideous mould, but was in every way despicable.

Sir Walter Scott's character of Flibbertigibbit was as mischievous in his actions as he was ugly in his form and feature. So that one feels tempted to think that the outward form is, to some extent, at least, an index of the soul; and it would almost seem as if Nature had put these signposts to warn and direct us.

Now don't misunderstand me. I would be the last to do other than pity everyone who has not been favoured by Nature's embellishments, and to admit with grief that they have, at any rate in the past, been shamefully treated by the rest of mankind, so that, if sometimes their actions have not always been those of angels, we have to realise that it is most difficult to live above one's reputation.

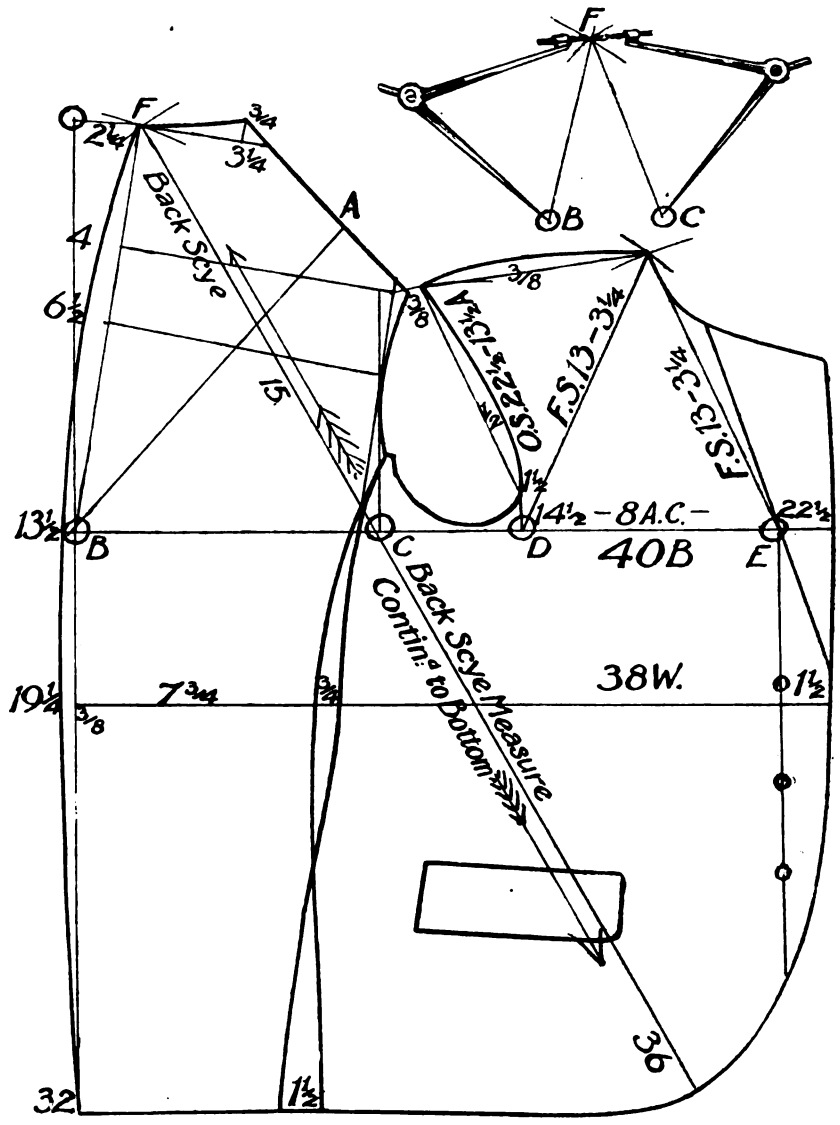
How can one help pitying and admiring the noble soul of Epictetus, the Slave Philosopher who, when his master put him to exquisite torture by twisting his crooked misshapen leg, bore the anguish with no other complaint than by saying, "If you twist it further you'll break it." which actually happened.

How, too, can one read the story of "The Hunchback of Notre Dame" and not feel how shamefully poor ugly deformed Quassimodo was treated? And he not only loved devotedly, but was capable of noble deeds.

Sir Walter Scott, too, has utilised ugly dwarfs in his novels, and if I remember rightly he has shown, both in "The Talisman" and the "Fair Maid of Perth," how such individuals are both capable of great nobility of action at times, though generally their characters are not up to the usual standard of the rest of mankind.

Besides having many examples such as these, we also recall that neither Nero nor Judas were deformed or misshapen, as far as their bodies were concerned; whilst Saul, the King of Israel, was the embodiment of manly beauty, and yet his going out of life was in the darkness of despair.

The story of "The Little Gentleman," as told by Oliver Wendell Holmes, in "The Professor of the Breakfast Table," proves how terribly the deformed suffer; and if we tailors are to do our duty as men, as well as tailors, we shall see that on no account shall they be reminded of their deformities by any word of ours. And that leads me to propound two further principles. First: Take your measures quietly and unobtrusively, carefully avoiding any syllable to direct attention, and the other is: Avoid fitting a deformity. Always drape it.



A CURIOUS DREAM.

Let me illustrate these points.

Some years ago I read of a cutter who had a dream, in which he saw a certain deformed figure present himself to be measured. The first man he went to commenced by calling out the particulars of the garment ordered, and proceeded: Right shoulder higher than left; hump on back on right side; left hip enlarged. But ere he could get further the man snatched at his hat and rushed out of the shop.

The dreamer then followed him to another tailor's, where the order was duly taken, and as the cutter started to call out: Right acromium raised; spinal column diverted to right clavicle; left inominate—he was going to say protruding when once more the poor deformed being rushed from the shop.

He walked through the fields till his anger was cooled, and then tried a third tailor, and this time he found a user of direct measures, who quietly took the measures, making no comments beyond calling out the various quantities, and was then able to dismiss his customer with courtesy and good taste, send-

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ing him away with the feeling that at last he had found a tailor and a gentleman.

To illustrate my other point I recall how a famous cutter once told me how he narrowly escaped a charge of manslaughter. A certain hunchback had presented himself to be clothed, and a coat had been made which fitted him to perfection: no crease, wrinkle or fold anywhere, and the tailor, in the bliss of his ignorance, calmly awaited a cheque in payment and a glowing testimonial, when who should enter the shop but the hunchback's wife, vowing vengeance in the most excited manner, telling the tailor in the most vigorous language that he had nearly killed her husband, and declaring that if he died she would have him charged with manslaughter.

What really happened was this: When the coat arrived the hunchback put it on, and, seeing his deformity emphasised in the most atrocious way, went into a terrible rage, saying that abominable tailor had tried to make fun of him, and he would teach him a lesson for trying to make him appear hideous. In short, he got into an uncontrollable passion, fell into a fit, and was unconscious for hours, and, when he came to, his wife went to the tailor and told him what she thought; and there is no doubt her condemnation was richly deserved.

The tailor's duty is to clothe men, not merely to fit them; to remember that the first and most important aim of clothing is to decorate, to adorn, to beautify, and in doing these he must know where to leave a little ease and where to fit closely, and that his first question must always be: How can I improve the appearance of this figure?

Mr. Vincent then briefly described his method of measuring, in which he found the horizontal level of the bottom of the scye on both back and front.

He then measured from the centre of the back on this line to the width of back, and from these two points he measured up to the nape of the neck, applying these measures as shown on the accompanying diagram from B and C to F.

On the same line in front he measured back as from E to D, and then measured up to the nape of the neck, applying the measures by sweeping by these quantities less the width of the back neck.

On this principle almost any front may be fitted. This is shown on the small diagram above the jacket, on which compasses are illustrated, using B and C as pivots, and sweeping in the direction of F.

It is not my intention to tell you in further detail how to alter the balance, the waist suppression, the shoulder slope, or even how to locate the neckpoint for all sorts and conditions of men. You know how to do these things as well as I do; and even if our plans were not identical, the discussion would not be half so profitable as for me to impress upon you that the art of tailoring is a higher, nobler thing than the science, to remind you that if you would be a true artist you must not only bring the skill of your brain and the craft of your fingers, but you must also utilise the affections of your heart, if you would achieve the highest and best results, and send forth all your misshapen and ill-formed customers so that they will pass muster as some of the Creator's masterpieces, fittingly attired.

Mr. Vincent then enlarged on the following notes:

All deformed persons should dress quietly both in style and material; their bodies should be draped rather than fitted; the deformities should be hidden and beauties emphasised. Padding and manipulation are very useful for this purpose. The cutter should ask himself: How can I improve this figure's appearance?

Stout people should wear dark clothes and not be given too close a fit. The material may be striped with advantage, but the stripe must be very neat.

Hunchbacks should have a loose fit. The Lounge rather than the body coat. The parts surrounding the hump should be padded up or left to hang loosely.

Lopsided people should be built upon the drooping side.

Square-shouldered figures should not have any building up or padding, and ample slope should be given to the shoulder-seams of the back. This also applies to short necks.

Sloping shoulders should have the coat judiciously built up with pads, etc., whilst the shoulder-seams of the back should be placed rather high.

This also applies to long necks.

Stooping figures may be improved by squaring up the shoulders and building up the breast by the wise use of haircloth and padding.

Figures who walk with crutches must have a shallow scye and ample room on the shoulder-point. The undersleeve must not be hollowed too much, or else the coat will ride up in the neck.

Trousers for knock-knees and bow-legs should have the legs cut to follow those of the figure only sufficiently to avoid folds and creases at the bend of the legs.

With tall and erect figures it is not necessary to deal, as these types are generally attractive, and where they exceed these bounds the principles already enumerated should be followed.

Remember stripes, seams, lines, braidings, stitchings, etc., add to the apparent length or width in the direction in which they run, thus vertically arranged they add to the height, whilst, placed horizontally, they add to the width.

Checks and all arrangements of squares call attention to every departure from the symmetrical, and sometimes when they are not themselves true they make even a well-formed figure appear deformed; therefore squares and checks should be avoided.

Bright surfaced cloths, light colours, and, in short, anything that reflects the light, not only make the figure appear larger, but also attract attention to it, and should, therefore, be avoided for all deformities.

Dark colours and dull surfaces, and everything that absorbs the light, renders the figure unobtrusive, and that is what should be aimed at where the figure is so lacking in grace and symmetry that all the tailor's skill fails to render him an attractive figure.

After the lecture the meeting was given up to the members present, and it is not too much to say there was not a dull moment.

Experiences were related of tailoring for deformed figures; the superiority of direct measures was unanimously conceded; the relative merits of the across-chest measure and the front of scye measure were discussed, and the superiority and simplicity of the former was conceded by most of those present; and then the company drifted on to the elusive neckpoint, during which straightness and crookedness were defined by the lecturer as relative terms implying certain changes made from a given standard. He urged the importance of always maintaining the correct length from nape of neck to bottom of scye, and pointed out that changes in the location of the neckpoint were liable to disturb this.

Other gentlemen pointed out the tendency there was in the ultra straight cut to throw loose material at the back of the scye, whilst others urged the necessity of this kind of cut for trades where the machine was freely used, and skilled manipulation of the breasts was out of the question.

This kind of discourse carried the meeting on to a late hour, when Mr. Taylor proposed a very hearty vote of thanks to the lecturer. This was seconded by Mr. Green, supported by Mr. D. O'Sullivan, and carried unanimously.

HOW TO GET GOOD WORKMEN

One of the best plans for getting good workmen and stylish and reliable cutters is to advertise for them in the "Tailor and Cutter." Advertisements under the Situations Vacant and Situations Wanted headings are accepted at the following rates, which must be prepaid: 18 words for 1s; box number 6d. extra; 2d. for each additional three words. The latest time for receiving advertisements is Monday.

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Our Special Pattern Service.

For the benefit of those of our readers who may not know of our excellent system of special pattern service, we will briefly point out its many merits and advantages.

OUR PATRONS' PART.

All our patrons have to do is to send the correct widths and lengths, with description of style, and of figure in the case of abnormalities, with their name and address written very plainly. Accompanying this we, of course, require the correct remittance. (Our special patterns are a uniform price of 1s. 3d., post free, no matter what they may be, however simple or complicated, the only exceptions being vests and leggings, which are 8d. each.)

OUR PART.

When the simple instructions just mentioned are observed, we despatch the pattern or patterns, no matter how few or how many, as early as possible on the same day as we receive the order. There are very few exceptions to this rule. When our patrons do not receive their order by the day following our receipt of same, it is not on account of any negligence on our part. Either the measures have been forgotten or are insufficient; the address has been omitted, or so indistinctly written that we cannot decipher same; or insufficient cash has been sent. And it is surprising how many patterns are delayed through one or the other of the above causes.

We are guilty of no exaggeration of terms when we say our special patterns are absolutely the best to be obtained anywhere. And when we say the best, we mean from whatever standpoint you care to judge them. In the first place they are thoroughly reliable. This is not our statement, but the testimony of all our patrons. Daily we receive testimonials to this effect, and we have piles of such, entirely unsolicited, which we shall be glad to show anyone who cares to call and see them.

But why are they the best, and thoroughly reliable? Because we employ only skilled and expert cutters who have had years of training and practical experience in the trade, and hence know exactly what is required. They are, to a man, specialists in cutting, and can cut correctly and accurately any and every kind of pattern any and every tailor requires.

Not only is our staff efficient and competent, but it is also sufficient to cope with all orders received, and on the same day. We brook no delay whatever.

Our special patterns, too, are the cheapest. Not only the cheapest because they are the best, but actually the lowest price. Where else can a very indifferently cut special pattern be obtained for 1s. 3d., post free? Yet we supply the very best possible pattern, cut to your own measures, by experts, for this nominal sum, and that delivered to your door. It would be amazing were it not literally true.

We, however, have no need to further labour the point. We have a reputation we highly value for supplying special patterns, far surpassing anything else obtainable. We are content to let that well-earned reputation speak for itself and for us. Rest assured, if our patrons do their simple part carefully, we shall not be wanting in executing our part of the contract in such a way that will still further extend our reputation for supplying special patterns second to none in style, fit, reliability and price.

All orders should be sent to The John Williamson Co., Ltd., 42 Gerrard-street, W

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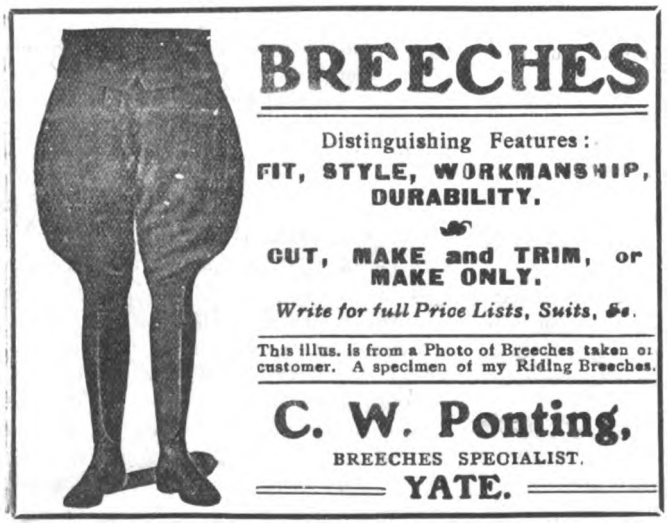
"Solimar" is the name of an excellent range of black and blue cashmeres, manufactured specially for wear in tropical climates only. Both in the weaving of the cloth and the process of dyeing the main object has been kept in view, viz., tropical wear.

"Solimar" cashmeres are thus able to resist effects of the sun, sea, air and rain without the slightest injury to the fabric, or the changing of the colour in the least. The dyes are absolutely fast and permanent. This is not merely our statement, or the statement of the manufacturers, but the unanimous verdict of those who use these materials.

We have had the opportunity of examining about a dozen original entirely unsolicited testimonials from Spanish and Portuguese buyers of "Solimar" cashmeres, and with one accord they all testify in no half-hearted manner to the excellence of these cloths.

They aver for wearing and sun-resisting properties "Solimar" cannot be surpassed. And what applies to Spain and Portugal applies with equal force to all other hot climates.

For those who require black or blue cashmeres for tropical wear we would refer them to the "Solimar" range, further particulars of which may be obtained from our advertisement pages, or from Mr. Herbert Dickinson, 3 Northumberland-stret, Huddersfield.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This illus. is from a Photo of Breeches taken of customer. A specimen of my Riding Breeches.

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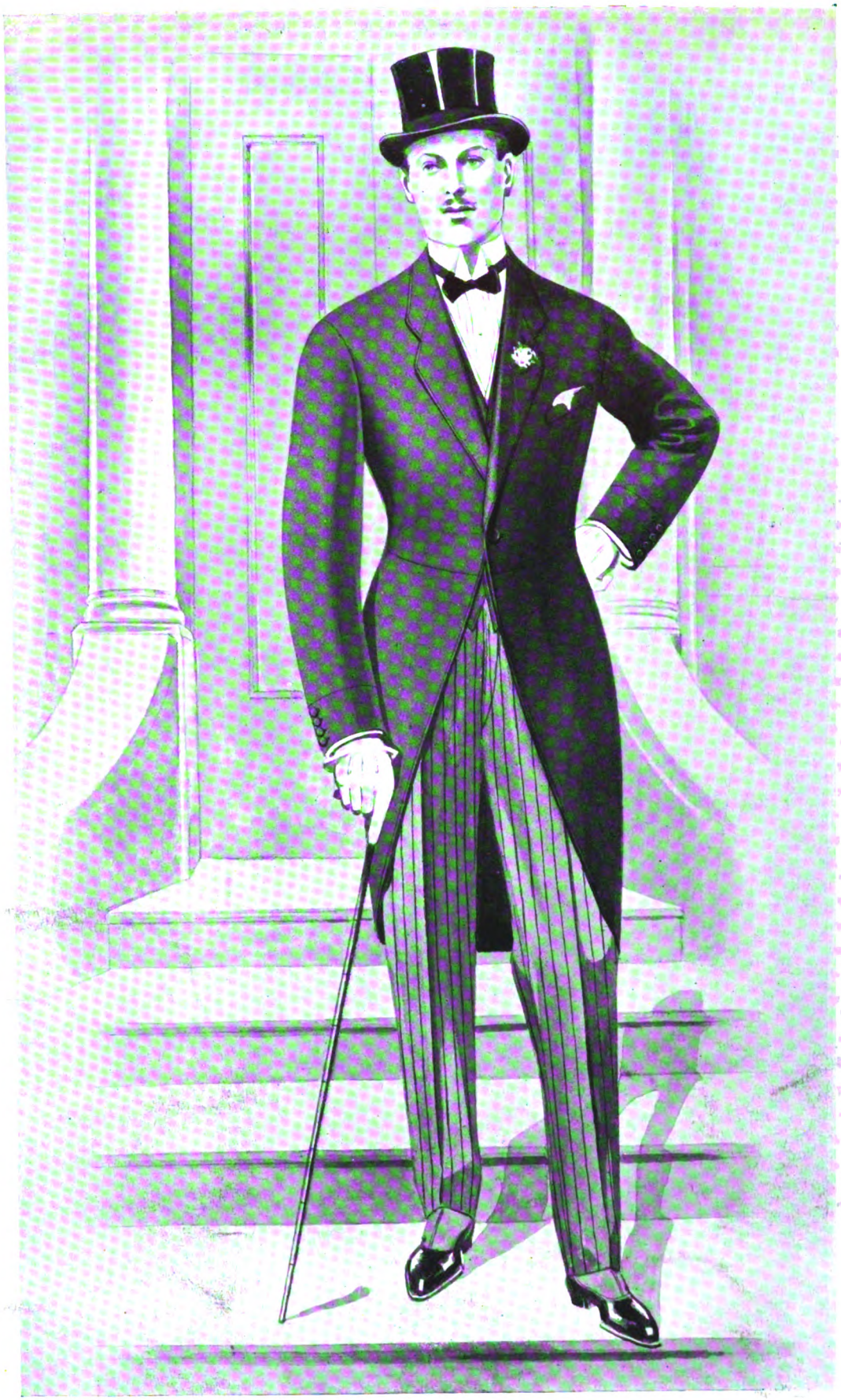

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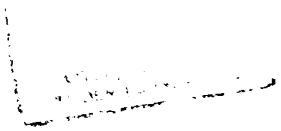

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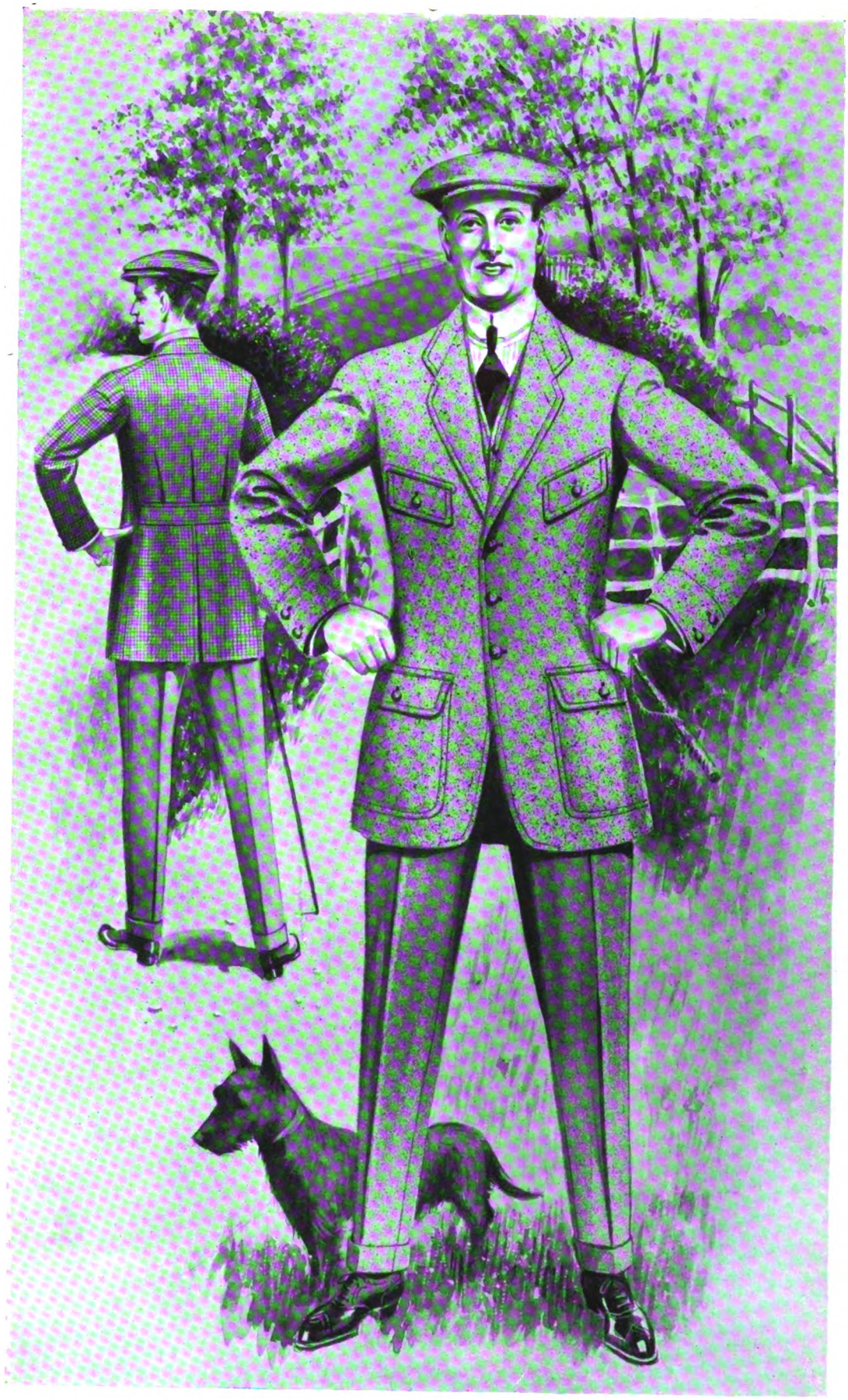

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MAY 19 1914

Companion Journal to "The Ladies' Tailor," Monthly, Price 1s. 0d.

The Gentleman's Tailor.

WITH WHICH IS INCORPORATED THE "MONTHLY" Tailor & Cutter

AND

LONDON ART FASHION JOURNAL.

PUBLISHERS AND PROPRIETORS:
THE JOHN WILLIAMSON COMPANY LIMITED, 42, GERRARD STREET, LONDON, W.

VOL. XLVIX. No. 5. MAY, 1914. Price 1s. 0d. (ANNUAL SUBSCRIPTION 16s. 0d. POST FREE)

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We do not allow for any WASTE or UNUSED Bunches, and we invite your support to the two REASONABLE CONDITIONS on which we send our Bunches out.

If the Bunches are approved, it is understood that REASONABLE use will be made of them.

If the Bunches are not suitable, it is understood that they will be returned, either carriage forward or carriage paid, whichever the applicant feels called upon to do.

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The Gentleman's Tailor.
WITH WHICH IS INCORPORATED THE "MONTHLY"
Tailor & Cutter.

Vol. XLIX. No. 5. MAY, 1914. Price 1s. Od.

FASHIONS FOR THE MONTH.

With the fine weather comes the rush of trade, and, consequently, we find tailors' workshops like beehives from early morn till late at night; for now that the season is in, everyone has to do his best to meet the demands of their clients.

Everyone wishes to know what the latest styles are, and there is nothing better than a series of smart small fashion plates such as we present each month with this journal.

As Lounge Suits are mostly in demand, we give two excellent plates portraying fashionable styles of the every-popular suit which almost every gentleman wears.

We show one with S.B. turn, buttoning one, and the other with a D.B. turn buttoning two.

Both styles are shown made from tweed for summer wear. The lapels of both coats roll fairly low, and the fronts are rounded away.

Three pockets are placed outside, and the waist is smartly defined.

The vests shown are S.B., with medium opening.

In the case of the style with the D.B. turn it will be noticed that a white vest slip is worn which gives the suit a smart appearance.

The trousers of both suits are cut fairly wide at the thighs and knees, and taper smartly towards bottoms, where permanent pressed-up hems are made a special feature, in addition to the creased fronts.

On the plate illustrating the tweed suit we show in rather a novel way two other styles of vests on stands, viz., the D.B. with collar and the S.B. step-collar.

The third plate is a particularly good one, for it shows one of the most fashionable styles of summer Raglan Raincoats.

These coats are made of thin garbicords. The style shown with seam back and three-piece sleeves, and fly-fronts with D.B. lapel, is very fashionable. The pockets are put in with vertical slits and patched inside, for the coat is unlined.

The sleeves are being generally finished with simply a hole and button, as shown, which looks smart.

By the background on this plate some idea may be gathered of the outfit of the polo player, for the scene represents a polo ground.

During this month many orders will be placed for wedding suits and outfits, for June is the month for weddings, and as everyone desires to be dressed as faultlessly as possible on their wedding day, place their orders early to avoid disappointment.

The fourth plate illustrates a wedding couple. The bridegroom is shown wearing a beautifully moulded Morning Coat, the waist being well defined. The lapels are of the neatest design, and roll to the waist, where the fronts link together. The fronts are cut smartly away below the waist, forming a graceful run towards the back.

A S.B. white vest is worn, which has the bottom of fronts well cut away, and there is a medium opening.

The trousers, which are of striped West of England, are cut fairly wide at thighs and knees, but taper nicely on to boots.

The bride's dress is very becoming for such an auspicious occasion. The skirted tunic with low vee-shaped opening, is cut in the Magyar style, and the skirt is draped gracefully from the waist.

In addition to these plates we are presenting a full-size pattern of a gents' Sports Coat which will be found very reliable, and is sure to prove acceptable.

In the rush of the busy season tailors find it a capital plan to secure reliable patterns in order to save time and worry, and we may state that we were never better equipped to cater for the wants of the trade in that respect than now.

Accuracy and prompt despatch are our special features. Special patterns cut to any measures, 1s. 3d. each; models to any breast measure only 1s. each. See special offers monthly for genuine bargains.

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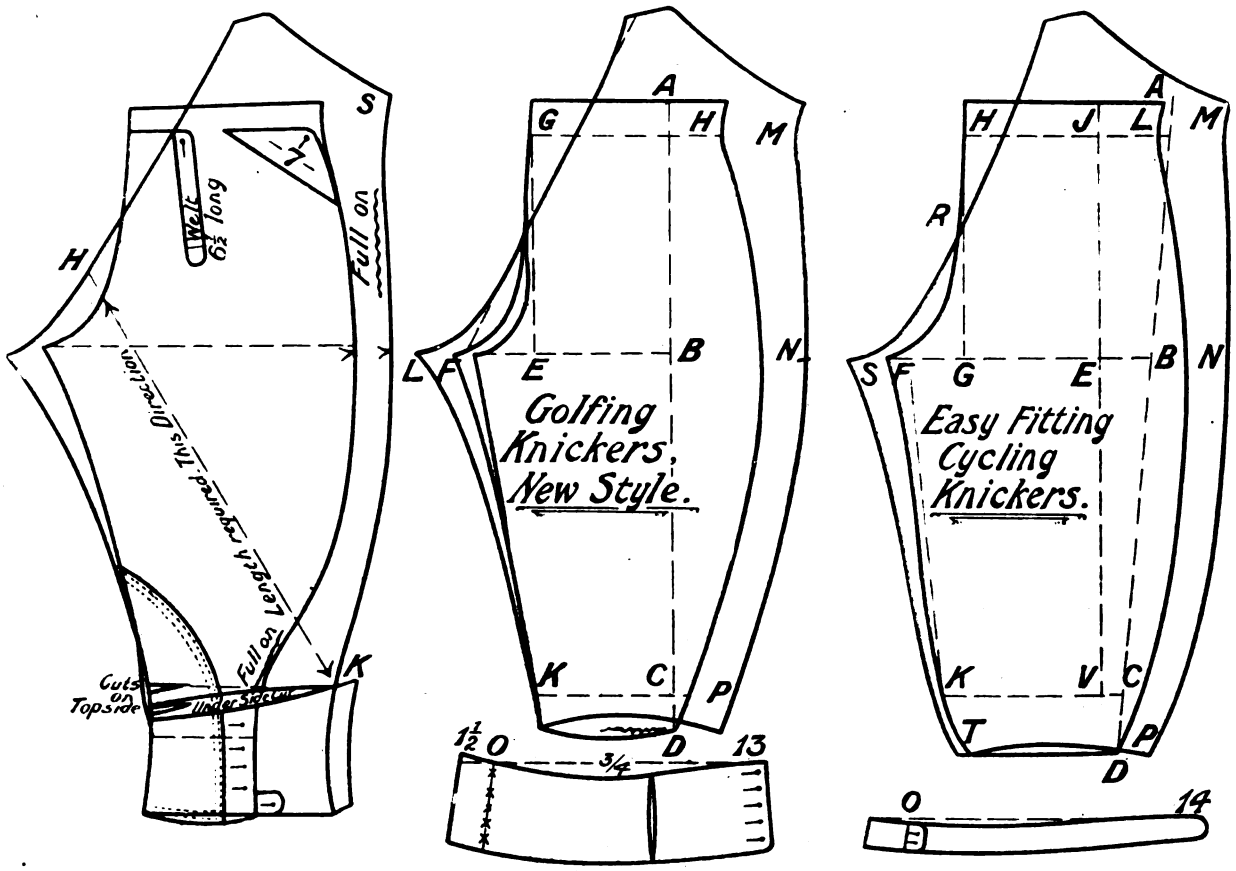
LECTURE ON SPORTING GARMENTS.

BY MR. GEO. ADAMS.

One of the special lecturers to the students now in session was Mr. Geo. Adams, who dealt with the subject of "Sporting Garments."

At the hour appointed the students assembled in the lecture-room, and as there was a very large number anxious to hear, but more especially to see the diagrams and specimens, the points of vantage around the large cutting-table were speedily occupied by alert young men.



Mr. Rodk. Chisholm occupied the chair, and introduced the lecturer as a former student who had occupied various positions as a cutter in sporting trades both in the country districts and the West End of London. He had many qualifications to address them on this subject, both as winner of the Challenge Vase on several occasions, and also as an expert breeches cutter.

The Chairman recalled an incident which occurred many years ago as an evidence of the interest taken in Mr. Adams's work. He had given a lecture on breeches cutting, which was published in the "Tailor and Cutter." A few months afterwards a gentleman with a strong Transatlantic accent called and enquired for the Chairman, whom he wished to interview.

Spreading out the copy containing the lecture and diagrams, he said he had read it through from A to Z, and he guessed he would like to interview Mr. Adams as well. This was duly arranged, and it is understood they threshed out the subject "in camera," to their mutual advantage.

Mr. Adams met with a most hearty reception and said that on entering the room and standing by the cutting-tables he almost fancied he was a student once again, as in the days of his youth. He looked back with great pleasure on the time he spent at Drury Lane many years ago, and had in the intervening period renewed his acquaintance on many occasions.

The subject of "Sporting Garments," which he had chosen, was likely to claim the interest of many of the students when they left the Academy and went out to fill situations in various parts of the country. This is a great sporting nation, he said, and you are almost certain to have a good proportion of garments to cut for various sporting purposes.

The first situation I obtained, said Mr. Adams, was in a hunting district. The firm had many orders for riding breeches, so I had every opportunity to become well acquainted with that branch of sporting garments.

One of the most important things in breeches cutting is to take the measures accurately. The lecturer advocated taking the whole length of the leg-seam for breeches, and to find the knee section at half the length of the leg. This method provided sufficient length from the fork to the knee, and also allowed enough to make up the fulness at the knee section.

The waist and hip should be taken as for trousers, and the knee, hollow and calf tight over a close-fitting pair of stockings or pants. In order to give a practical illustration to the subject, Mr. Adams submitted a full-size pattern of riding breeches, and explained the principal points. The length on the topsides was provided by making the distance from the fork to the knee half of the total length of leg. The fulness over the knee was produced by taking two small cuts out of the

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leg-seam opposite the kneecap. When these were sewn together they provided an easy-fitting knee, and the cuts were covered by the strapping.

Another essential in the cutting of breeches was to obtain enough length from the ball of the hip along the underside to the outside of the knee. This is shown on the diagram of the breeches by the direction of the dotted line from H to K. Length is also required from the hip to the top of the sideseam on the undersides in the direction H to S.

It is a good idea to ease on quite 1 inch of the underside at the hip, and to see that the balance-marks are properly adjusted for this purpose.

The cut under the knee of the undersides runs from the tack at K in a slanting direction to the hollow under knee at the leg-seam.

The split-fall is 2 to 2½ inches from the fall-seam at the top, and an inch wider at the bottom. The welt measures 6½ inches in length for an ordinary size.

The cross pocket, buttonholes and tab and also the strapping, are all marked on the diagram just as Mr. Adams explained them.

The lecturer next dealt with knickers which could be worn for golfing, cycling, shooting, or any other purpose of sport in which such garments are worn.

Mr. Adams said that the new style of golfing knickers are not made so loose-fitting, nor with so much overlap as formerly.

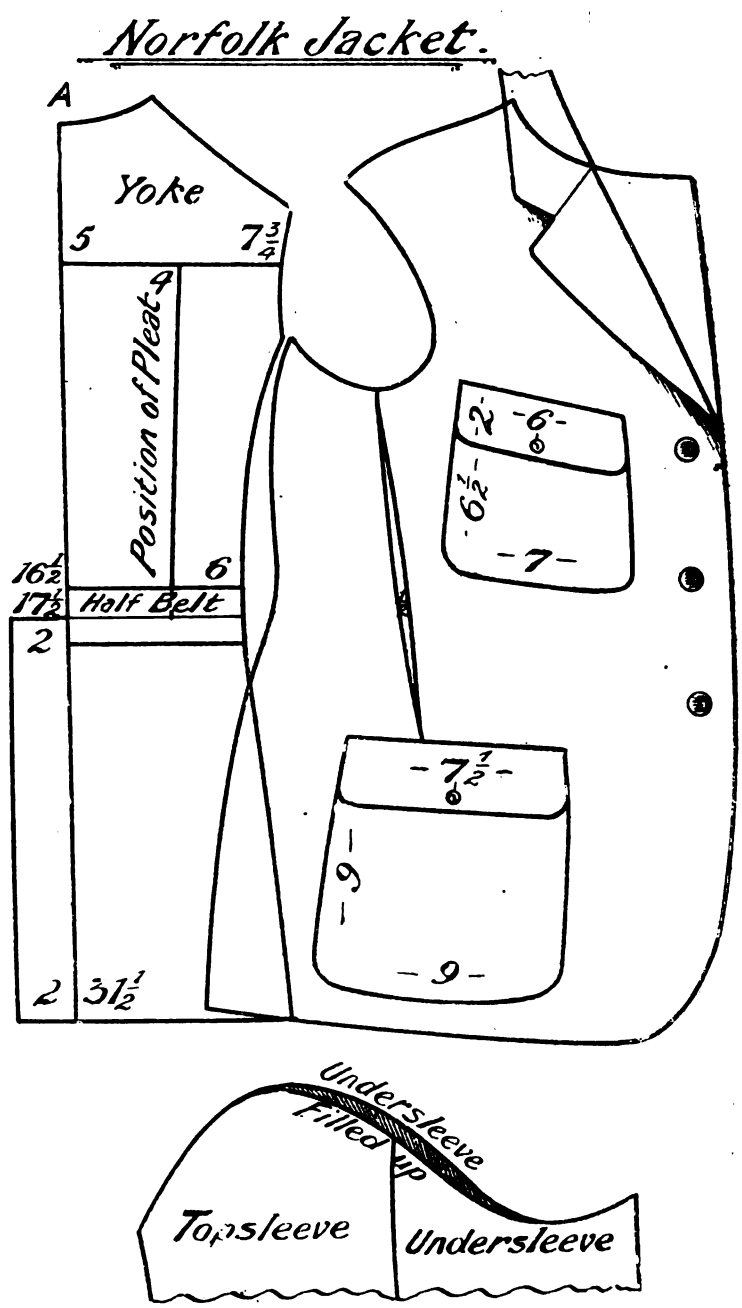
The distance F to K is made half the total length of leg, and an overlap of 1½in. extra. The undersides should have plenty of seat angle, although not so crooked as in the case of breeches.

The band is 4 inches deep, and is shaped to grip the leg by means of a seam in line with the leg-seam. It is hollowed ¾in. on the sewing-to edge, and the buttons are arranged near to the front of the leg and are five in number.

The easy-fitting cycling knickers may also be used for golfing, and the total length from fork to bottom is half the total leg measure and 3 inches. They are cut with more width at the thighs and knee. The fulness is brought into a 1-inch garter or band, which is fastened at the side with a buckle.

CYCLING KNICKERS. THE SYSTEM.

A to D is the first construction line.
A to B is the body rise, 12 inches.
B to C is half the length of the leg.
C to D is 3 inches.
Square line B E at right angles to A D.
B E is one-eighth of scale (18).
C to V is 1 inch.
Draw line V E J.
Square line E G F at right angles to V E.



E to G is one-third of scale (18).

Draw fly line G to H at right angles to line E F.

G to F, the fork, is made one-sixth of the scale (18) and ¼in.

G to R is one-third of the scale (18).

Curve the fork from R to F.

H to L is half the waist scale (15) and ½in. extra.

C to K is half the knee width (20) less 1 inch.

Draw leg-seam from F to K, and curve in 1 inch to T.

Draw the sideseam from L; round on 1 inch at B and curve to D.

THE UNDERSIDE.

Mark out F to S 1½in., and at T ½in.

Draw the leg-seam of the underside.

Draw seat-seam from F through R, and hollow at fork towards S.

Make up size of waist at M and the size of the hip at N.

Allow 2½ to 3 inches extra over scale measure (18) at the hip.

Allow 1 inch at P.

Draw the sideseam from M to N and P.

Shape the tops of the undersides in the usual way.

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The garter is cut slightly hollow and to the actual size of the hollow under knee, with tab and buckle extra.

THE NORFOLK JACKET

Was also illustrated by means of the accompanying diagram. The main thing in a Golfing Jacket, said the lecturer, is, besides giving a good fit, to arrange that the wearer has plenty of freedom for the action of the arms the movement of the shoulder-blades, and the muscles of the back and shoulders. There must be no "catch" on the shoulder-blades when the wearer is making a drive with any of his clubs, and to prevent this the pleats should be adjusted over the prominent part of the blade where the movement takes place. He did not approve of small pleats, and in order to demonstrate his meaning he took his pattern and made a pleat which, when finished, measured 4 inches wide between the folds. This he contended was the best way to ensure that the folds or pleats always kept their shape, and gave all the necessary ease for expansion.

The yoke was always made in a line with the back pitch, the pleat extended through to the waist, being arranged at 4 inches from the centre of the back.

The skirt is cut separately, and seamed on to the backpart, the seam being covered with a half-belt.

The back pleat is open in the centre of the back, and a deep inlay of 2 inches is left on all the way down to ensure against its gaping when worn on the golf course. The forepart is cut like a Lounge Jacket, but the pockets are patched on and are finished with flap and button. The dimensions of the pockets are marked on the diagram.

The sleeve of a Norfolk Jacket, whether for golfing or shooting, requires some alteration from the normal.

Mr. Adams advocated the filling up of the undersleeve and raising the hindarm-seam so as to give more freedom for the forward swing of the arms, as in the act of driving with a golf club, or shooting with a gun.

The diagram shows the alteration by means of the shaded lines.

THE HUNT FROCK.

Another garment which sporting tailors were sometimes called upon to cut was the scarlet Hunt Coat. The bodypart is cut on the same lines as a single-breasted Frock Coat, but there are various alterations which must be made in order to meet the requirements of a gentleman who rides on horseback.

The waist length should be kept shorter than for an ordinary Frock Coat, and there should be an easy-fitting back and a forward scye. The position of the rider in the saddle generally showed a forward leaning tendency, and it was advisable to ease on the back shoulder-seam, or take more than usual out at the top of the sideseam.

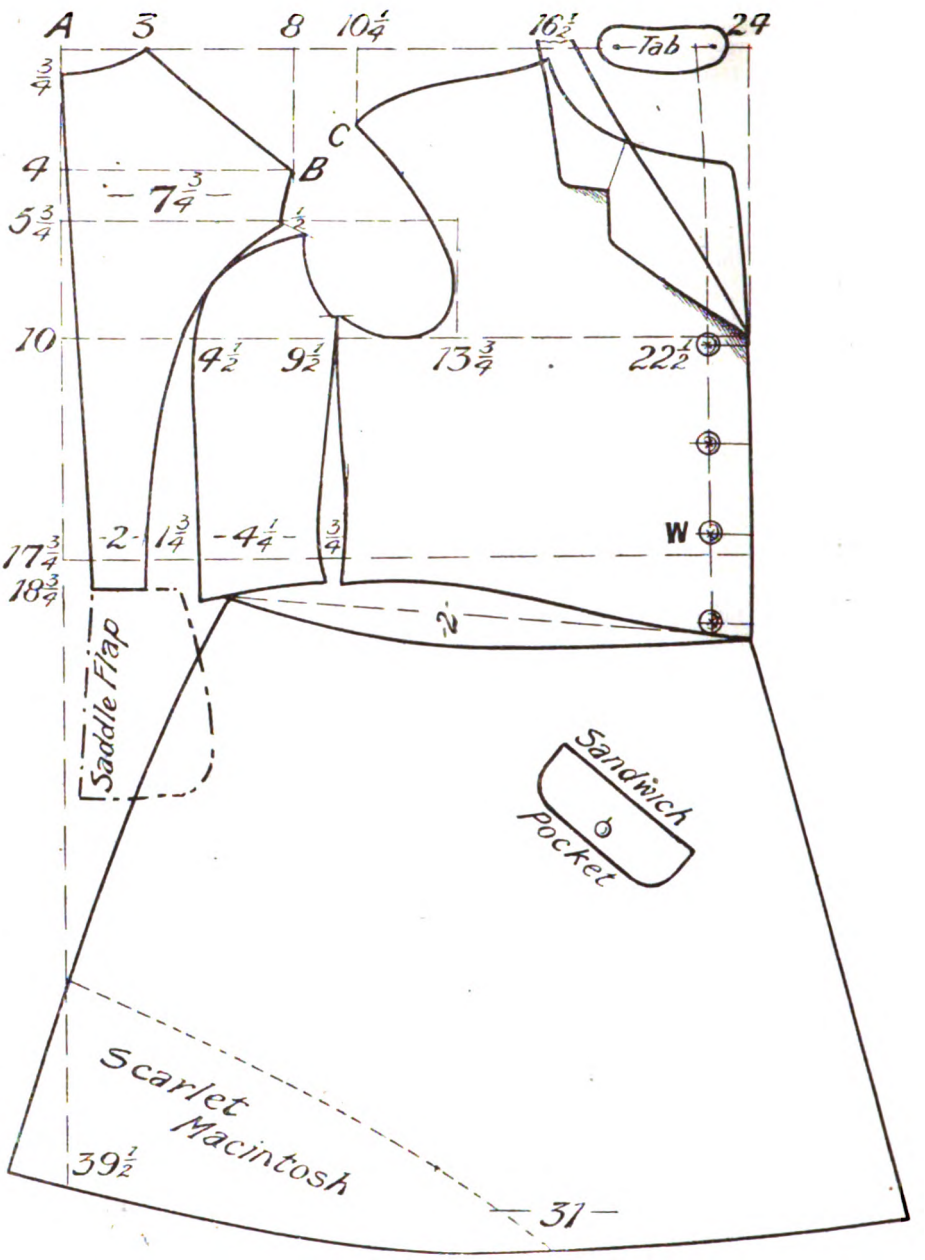
The skirt should be made fuller on the bottom edge and more hollow at the waist-seam.

Mr. Adams showed how an ordinary Frock Coat pattern could be altered so as to give the extra width.

The pattern was cut from the bottom edge upwards, and a series of wedges inserted by the simple method of opening the pattern out 4 inches at each wedge. This operation caused the waist-seam of the skirt to assume a hollow sewing-to edge, which is necessary for the Hunting Frock Coat.

There were several features connected with the making and finish of Hunting Coats which were explained. The body and sleeves are lined with a woollen check, the sleeves being finished with wind cuffs. The skirt is lined with scarlet melton, and the back section faced with scarlet mackintosh to prevent the skirt from becoming discoloured by friction with the horse.

A saddle-flap is felled across the inside of the backpart, also scarlet cloth. A brass ring is fixed at the back neck to retain the bar of the hat-guard. A tab is concealed under the collar to be worn when the weather is wet or stormy. A sandwich pocket is arranged on the left skirt in a slanting position so as to be easily accessible when the hunter is in the saddle. The above details are all marked clearly on the diagram.



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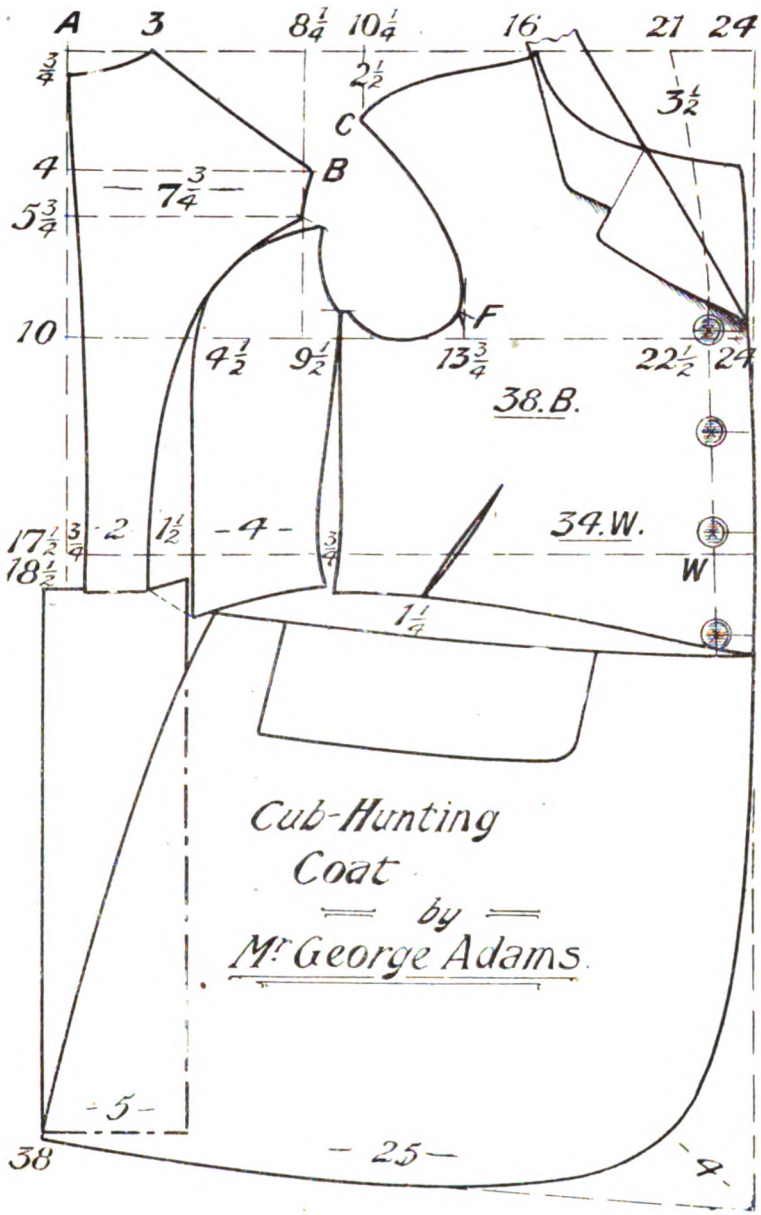

CUB-HUNTING COAT.

This garment was also shown. The body-part is constructed on the same lines as the Hunting Frock Coat, but the skirt is rounded off in front.

The skirt, it was pointed out, requires the same treatment as the Hunting Frock, a hollow waist-seam, or a series of wedges in the bottom edge of the normal Morning Coat skirt.

The lecturer demonstrated how this was done in the same practical manner as he had explained all the other ideas advanced. He then left the diagrams open for his young and keen audience to examine, or ask any questions, and resumed his seat amidst rounds of applause.

The Chairman then invited questions, and suggested that this was an opportunity that might not occur again to obtain information on sporting garments.

Amongst the questions asked was one concerning the leg measure in breeches.

Mr. Adams was asked if he preferred taking the full length of leg to measuring from fork to knee, hollow and calf, and if he found differences in the shape or lengths between the various parts?

He replied that he found the total leg length a very good basis, as the knee, small and calf could be found by divisions of the total length of the leg. It was not easy to find the exact position of the kneecap, and other parts, if the customer was wearing a pair of trousers, pants underneath, and probably a pair of stockings. When the cutter had the total length of leg the other parts were easy to fix.

He was also asked whether it would improve the Norfolk Jacket if the shoulder-seam and yoke were arranged higher on the shoulder?

Mr. Adams replied that it would improve the style in a way that would be appreciated by many customers.

These and various other items sustained the interest for a considerable time, and many useful hints were given on the various garments.

Mr .Chisholm then proposed a hearty vote of thanks to the lecturer, who had so freely given of his rich store of information on sporting garments. The subject had been treated so concisely and ably that everyone must have been able to glean some useful hints.

Mr. Ambler seconded, and on behalf of his fellow-students thanked the lecturer for the many things he had unfolded to them. They would be an excellent stimulus to go and do likewise. (Applause.)

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CUTTER'S PRACTICAL GUIDE

to

The Cutting of all kinds of

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The most up-to-date and the most complete book on this subject published.

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STYLISH D.B. FROCK COAT.

BY "MARCUS CICERO."

At several recent functions the King has appeared attired in a Frock Coat. This, coming as it does at a period when that class of garment was on the wane, has had the effect of producing a revival of its popularity. For, not only has his Majesty given personal preference for it, but it has been requested that all gentlemen visitors be attired likewise at these functions.

To say that it has come to stay is a prophecy that I should not care to authorise, for, a while ago a decrease in orders for this garment became evident, and it was only natural to look for a reasonable explanation. This was not far to seek: the sole cause was the advent of the new style Morning Coat, which has been a vast improvement on that which had a high opening and short turn, and passing under the above name. The more modern style, with its soft low-rolling lapels, closely set buttons, cutaway fronts from the topmost button, and elegant shapely outline, claimed at once the attention of the majority suited to such garments; and I venture to say that it will not suffer the retirement that the Frock has been subjected to. Yet, nevertheless, the latter is a becoming garment for men in some positions, and claims a place in not a few recent order-book entries; therefore I am bringing forward a draft in this issue of the most up-to-date style, together with the instructions for producing by the system I have advocated month by month.

In taking the measures I invariably use the instrument patented by the "Tailor and Cutter" Office; it is quite the best of its kind, with the two essentials required, viz., accuracy and simplicity. The cost, I think, is 5s., and it is well worth that sum. I should think those cutters who have to rely on travellers could not do better than show the use of this instrument to their men.

The measures are taken from the figure in the following order:

Having adjusted the instrument to the armpit (the proper level can be ascertained by the pointer on the horizontal lines), take the back tape, and by bringing forward in a direct and level line, the scye depth can be marked at back centre, then turning to the front tape, bring that up to back neck over front shoulder for that measure. Again lay the tape over the prominence of shoulder-bone; continue to scye level at back centre, this is for the over-shoulder quantity. The remaining measure, the front scye, is ascertained by the back tape on scye level to centre-seam. The scye depth is then taken from collar-seam, or, if preferred, the full height the collar is required less 1 inch.

All the remaining measures are taken with the ordinary tape.

The measures: 36 breast, 32 waist, 37 seat, $12\frac{1}{2}$ front shoulder, 17 over-shoulder, $11\frac{1}{2}$ front scye, $6\frac{3}{4}$ across back plus $\frac{1}{4}$in. for style, equals 7 inches; 9 scye depth, 17 natural waist, $42\frac{1}{2}$ full length; figure normal.

THE DRAFT. DIA. 1.

Square lines 1 to 24 and 1 to 18.

Mark down on line from 1 to 9 the scye depth as taken, 9 inches. Continue to 17 the natural waist length, 17 inches; forward to 18 from 17, 1 inch for fashion waist.

Square out from these points.

On top line from 1 go forward to 9 an equivalent to 1 to 9 on depth line always.

Join 9 to 9.

From 9 on depth line mark forward to $6\frac{1}{2}$ for shoulder level; half over-shoulder, $8\frac{1}{2}$ inches.

Square through $6\frac{1}{4}$ by 1 to 9 at 3.

For back suppression come in on waist line at 17 1 inch; the same at 18.

Draw back centre through $\frac{1}{2}$in. in from 9 inches at scye level.

Square across from 5, 2 inches down from 3, and measure back width plus $\frac{1}{2}$in., $7\frac{1}{2}$ inches.

$8\frac{1}{4}$ is $\frac{1}{2}$in. further out than back pitch.

On top line make S for back neck one-sixth breast.

From 3 to $\frac{3}{4}$ is the neck height.

Complete shoulder from 1 to $\frac{3}{4}$, and forward to $8\frac{1}{4}$, hollowing a little at $1\frac{1}{2}$in. from $\frac{3}{4}$.

The width of back at waist and breast lines should be made to suit the general build of the customer. Those laid out in the diagram are for a normal figure, and cannot be beaten for smartness. On waist from 1 to 3 is 2 inches. To find $4\frac{1}{2}$ draw a construction from back pitch to H, and hollow sideseam in a "pothook" fashion.

On breast line from $\frac{1}{2}$in. to $12\frac{1}{2}$ is the front scye measure plus 1 inch ($12\frac{1}{2}$ inches).

Forward to $20\frac{1}{2}$, half breast plus $2\frac{1}{2}$ inches.

Find $15\frac{1}{2}$ at half $12\frac{1}{2}$ to $20\frac{1}{2}$ less 1 inch for drawing in.

From $12\frac{1}{2}$ front scye. Square upwards.

To obtain the neckpoint sweep from $12\frac{1}{2}$ the front shoulder measure less 1 to 3 of back to $15\frac{1}{2}$, on line up from $15\frac{1}{2}$ on breast line.

To find W at shoulder end join $15\frac{1}{2}$ to $6\frac{1}{4}$ on back.

Make $15\frac{1}{2}$ to W agree with $\frac{3}{4}$ to $8\frac{1}{4}$ of back, and lower a little below the line.

Draw shoulder, rounding a little above the line at $1\frac{1}{4}$ from W.

Join W to $12\frac{1}{2}$ at front scye.

Come up $\frac{3}{4}$in. for pitch; up to $2\frac{1}{2}$, one-third the distance to W; hollow 1 inch.

Using H as a pivot, sweep to $\frac{1}{2}$in. for sidebody, taking that amount out.

Using top of sideseam back for pivot, sweep H to B.

The suppression, 3 to $4\frac{1}{2}$, is $1\frac{1}{2}$in.

$9\frac{1}{2}$ top of underarm-seam is one-fourth breast from $\frac{1}{2}$ at back centre.

Make the width of sidebody on waist line at $8\frac{1}{4}$ a little less than on breast line.

For front waist at $20\frac{3}{4}$ that point is $\frac{3}{8}$in. in advance of $20\frac{1}{2}$ at breast.

Measure waist up as follows: From 1 to 3, $4\frac{1}{2}$ to $8\frac{1}{4}$; place this at $20\frac{3}{4}$ and measure back to 10 at underarm half waist plus 2 inches; ($\frac{1}{2}$in. allowed for cut at E).

Draw waist-seam of forepart, hollowing 1 inch at underarm-seam and gracefully curving down to 1 inch below construction line from B. Do not let the waist-seam come too pointed at the front, or the appearance will not be quite as elegant as one would wish when the coat is on the body.

For gorge come from $15\frac{1}{2}$ to 20 on top line, $4\frac{1}{2}$ inches, and down 4 inches.

The lapel: Take out $1\frac{1}{2}$in. from 4 and curve gradually to just below the breast line.

The width on breast line is $3\frac{1}{4}$ inches; at waist, $2\frac{1}{2}$ inches.

Take the waist cut out as per diagram; that shows from hip towards breast prominence.

THE SKIRT.

Square down from B as shown.

9 is that distance down from B for hip line.

Square out both ways.

9 to $4\frac{1}{2}$ is one-fourth breast.

Come back from $4\frac{1}{2}$ to $1\frac{1}{2}$ one-fourth seat plus $1\frac{1}{4}$in.

Draw through $1\frac{1}{2}$ from B, and add $\frac{1}{2}$in. of round.

24 is full length plus seams.

For front skirt spring mark out from A $\frac{1}{2}$in.

Add 1 inch of round at bottom as shown.

Hollow the skirt waist-seam according to diagram.

It is an inviolable rule with me to give a little round on front of skirt spring at $\frac{1}{2}$in., for they have a knack of coming up hollow when finished.

THE SLEEVE. DIA. 2.

Square lines 1 to 9 and 1 to $25\frac{1}{4}$.

1 to $4\frac{1}{4}$ is the distance from back pitch to scye level, plus $\frac{1}{4}$in.

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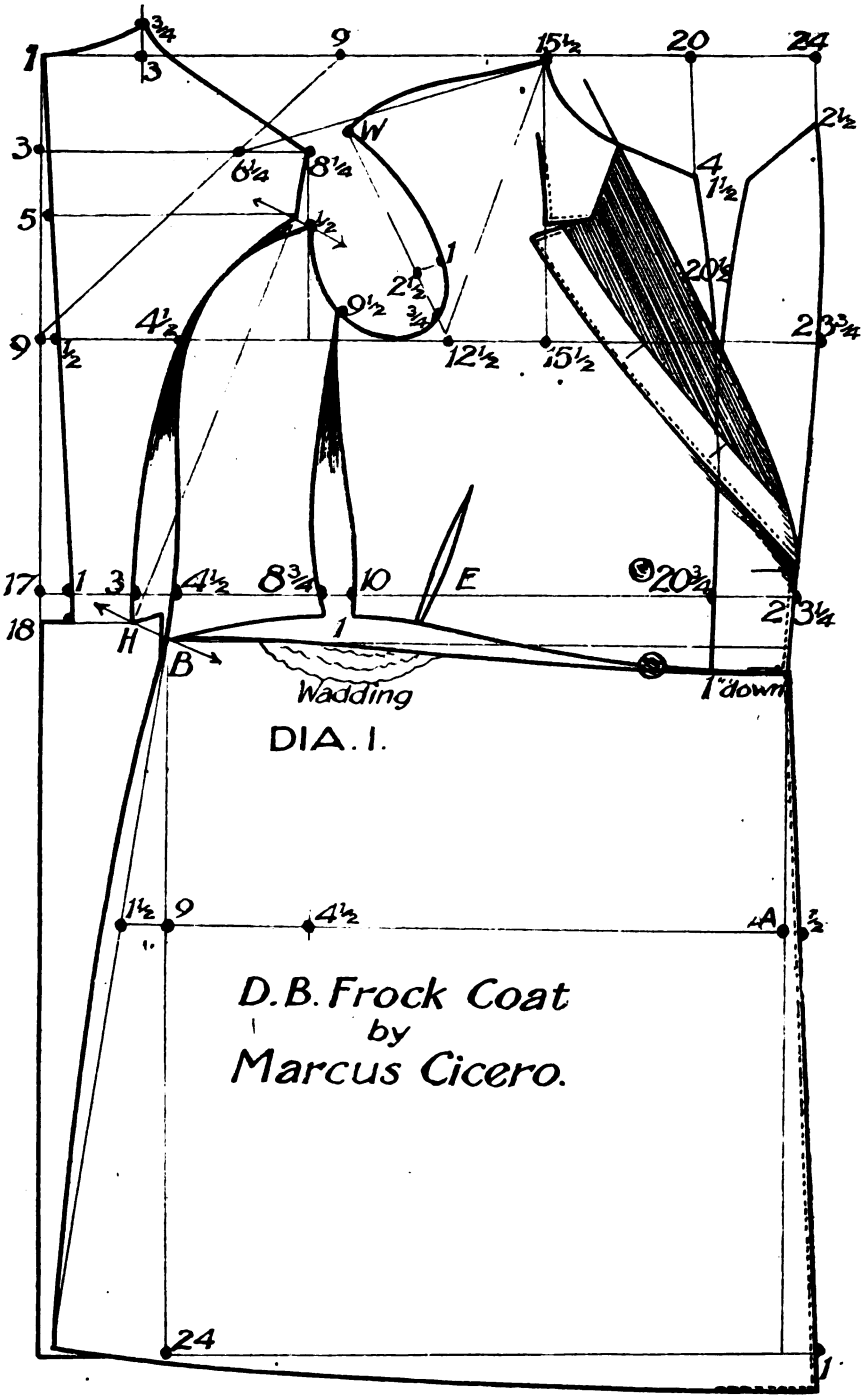
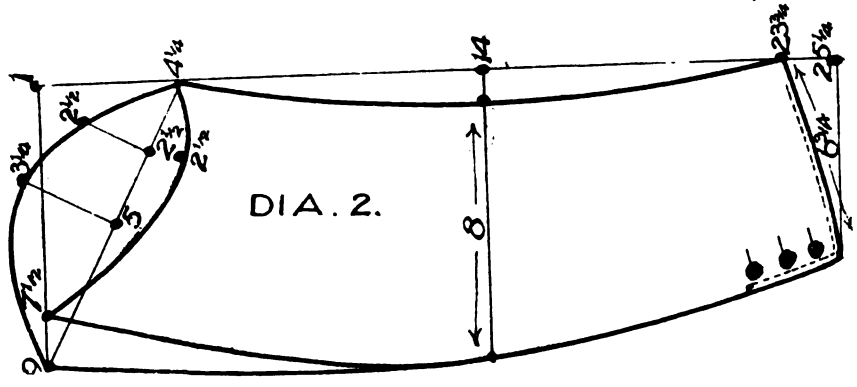


DIA. 1.

D.B. Frock Coat
by
Marcus Cicero.



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Find $15\frac{1}{2}$ at half $12\frac{1}{2}$ to $20\frac{1}{2}$ less 1 inch for drawing in.

From $12\frac{1}{2}$ front scye. Square upwards.

To obtain the neckpoint sweep from $12\frac{1}{2}$ the front shoulder measure less 1 to 3 of back to $15\frac{1}{2}$, on line up from $15\frac{1}{2}$ on breast line.

To find W at shoulder end join $15\frac{1}{2}$ to $6\frac{1}{4}$ on back.

Make $15\frac{1}{2}$ to W agree with $\frac{3}{4}$ to $8\frac{1}{4}$ of back, and lower a little below the line.

Draw shoulder, rounding a little above the line at $1\frac{1}{4}$ from W.

Join W to $12\frac{1}{2}$ at front scye.

Come up $\frac{3}{4}$in. for pitch; up to $2\frac{1}{2}$, one-third the distance to W; hollow 1 inch.

Using H as a pivot, sweep to $\frac{1}{2}$in. for side-body, taking that amount out.

Using top of sideseam back for pivot, sweep H to B.

The suppression, 3 to $4\frac{1}{2}$, is $1\frac{1}{2}$in.

$9\frac{1}{2}$ top of underarm seam is one-fourth breast from $\frac{1}{2}$ at back centre.

Make the width of sidebody on waist line at $8\frac{1}{4}$ a little less than on breast line.

For front waist at $20\frac{3}{4}$ that point is $\frac{3}{8}$in. in advance of $20\frac{1}{2}$ at breast.

Measure waist up as follows: From 1 to 3, $4\frac{1}{2}$ to $8\frac{1}{4}$; place this at $20\frac{3}{4}$ and measure back to 10 at underarm half waist plus 2 inches; ($\frac{1}{2}$in. allowed for cut at E).

Draw waist-seam of forepart, hollowing 1 inch at underarm-seam and gracefully curving down to 1 inch below construction line from B. Do not let the waist-seam come too pointed at the front, or the appearance will not be quite as elegant as one would wish when the coat is on the body.

For gorge come from $15\frac{1}{2}$ to 20 on top line, $4\frac{1}{2}$ inches, and down 4 inches.

The lapel: Take out $1\frac{1}{2}$in. from 4 and curve gradually to just below the breast line.

The width on breast line is $3\frac{1}{4}$ inches; at waist, $2\frac{1}{2}$ inches.

Take the waist cut out as per diagram; that shows from hip towards breast prominence.

THE SKIRT.

Square down from B as shown.

9 is that distance down from B for hip line.

Square out both ways.

9 to $4\frac{1}{2}$ is one-fourth breast.

Come back from $4\frac{1}{2}$ to $1\frac{1}{2}$ one-fourth seat plus $1\frac{1}{4}$in.

Draw through $1\frac{1}{2}$ from B, and add $\frac{1}{2}$in. of round.

24 is full length plus seams.

For front skirt spring mark out from A $\frac{1}{2}$in.

Add 1 inch of round at bottom as shown.

Hollow the skirt waist-seam according to diagram.

It is an inviolable rule with me to give a little round on front of skirt spring at $\frac{1}{2}$in., for they have a knack of coming up hollow when finished.

THE SLEEVE. DIA. 2.

Square lines 1 to 9 and 1 to $25\frac{1}{4}$.

1 to $4\frac{1}{4}$ is the distance from back pitch to scye level, plus $\frac{1}{4}$in.

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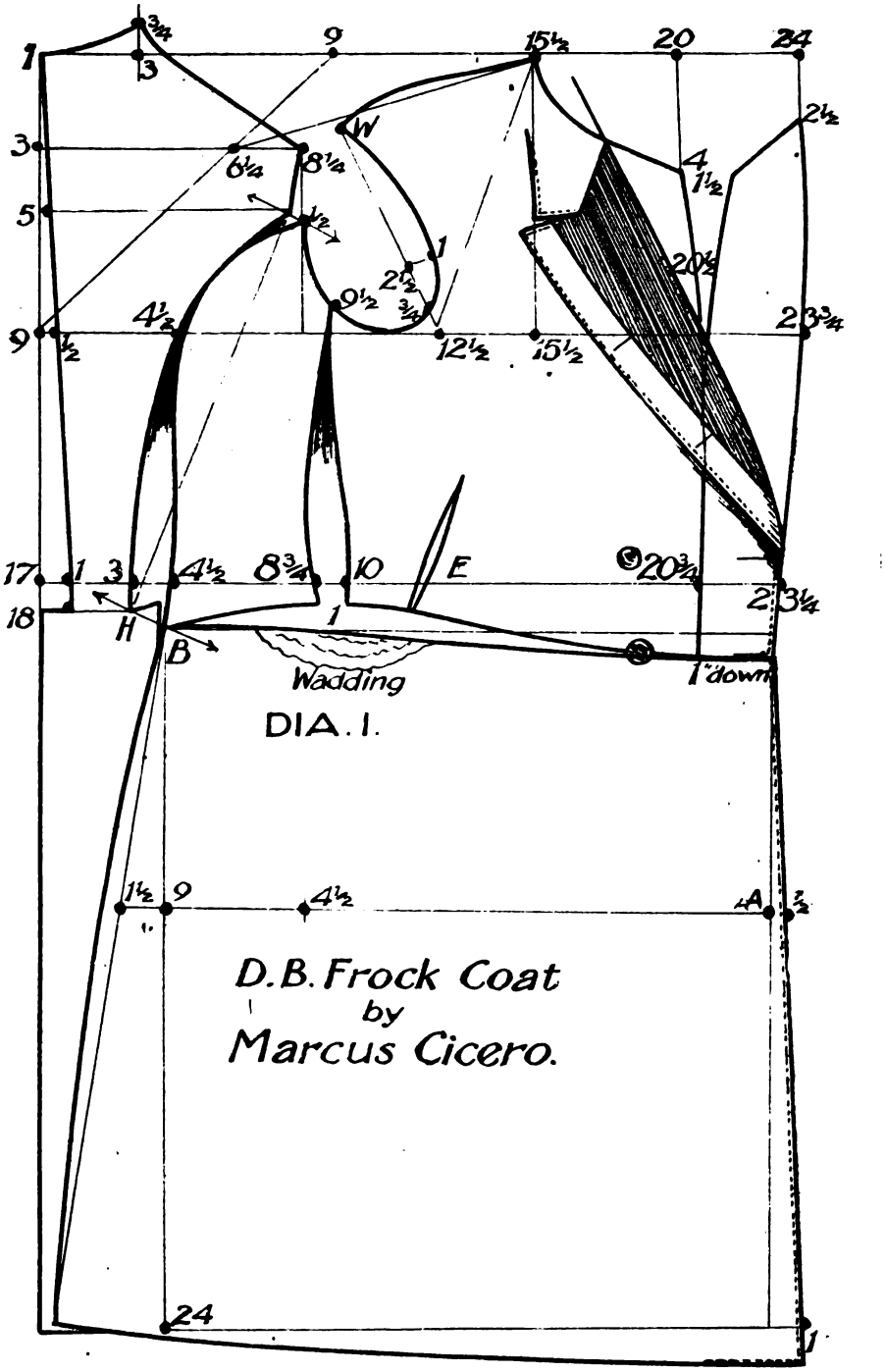

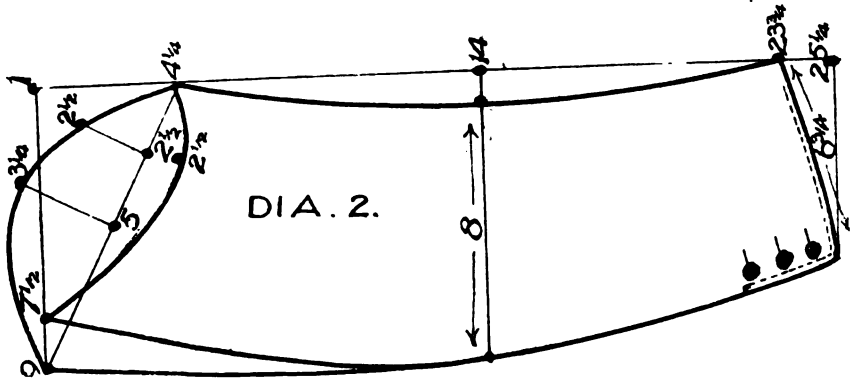

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$4\frac{1}{4}$ to 9 in a direct line is the distance W to $\frac{3}{4}$, and $8\frac{1}{4}$ to back pitch plus 1 inch.

5 is midway 9, $4\frac{1}{4}$; square up $3\frac{1}{4}$ inches.

$2\frac{1}{2}$ is midway 5, $4\frac{1}{4}$; square up $2\frac{1}{2}$ inches.

Complete topsleeve as shown.

The length to $23\frac{3}{4}$ less back width from 9 inches; $23\frac{3}{4}$ to $25\frac{1}{4}$ is $1\frac{1}{2}$in.

14 is midway $4\frac{1}{4}$ to $23\frac{3}{4}$. Hollow 1 inch.

UNDERSLEEVE.

Measure round under scye from pitch to pitch, and apply direct from $4\frac{1}{4}$ to $7\frac{1}{2}$ on top line.

Come out $2\frac{1}{2}$ inches from $4\frac{1}{4}$ for hollow depth.

◇ ◇ ◇

Evening Classes.

We would remind our readers that the "Tailor and Cutter" Evening Classes for acquiring a thorough and complete knowledge of the science and art of cutting, are held on Mondays and Thursdays from 6.45 p.m. till 9 p.m. It should be clearly understood the instruction given is quite individual, and is imparted in precisely the same way as to the students attending the day classes. This is quite distinct from the class tuition given at some public institutions, whereby progress must necessarily be considerably retarded.

Individual tuition is admittedly far superior to class instruction; it may be adapted to the student's needs and capacities, consequently it is more thorough, the result is more satisfactory in every way, progress is more rapid, and the knowledge thus gained is more permanent and lasting.

The cost of attending these classes is:

Six lessons	£1	1	0
Thirteen lessons	2	2	0
Twenty lessons	3	3	0
Full course, Ladies' and Gents'...	5	0	0

If the payment is made for time:

One month	£1	5	0
Three months	3	3	0
Six months	5	0	0

Payments to be made in advance.

Prospectus post free on application to 42 Gerrard-street, W.

The pattern of Raglan I had from you fitted splendidly. B. L.

Fashionable D.B. Suit.

For some time past all coats of the character illustrated by Diagram 1 have been finished with a slit either at the back or at the sides; in future, however, garments of this kind will be cut somewhat shorter than usual and without slits in either seam. For summer wear the most popular finish front will be the somewhat long and bold lapel, button two, and only one hole in the lapel as shown.

DIAGRAM 1.

To draft, come down from A $2\frac{1}{2}$ inches, 10 inches for depth of scye, $17\frac{1}{2}$ for natural waist, 31 for full length.

Square out from A to B, making this distance $\frac{1}{2}$in. more than half the breast, $20\frac{1}{2}$ inches.

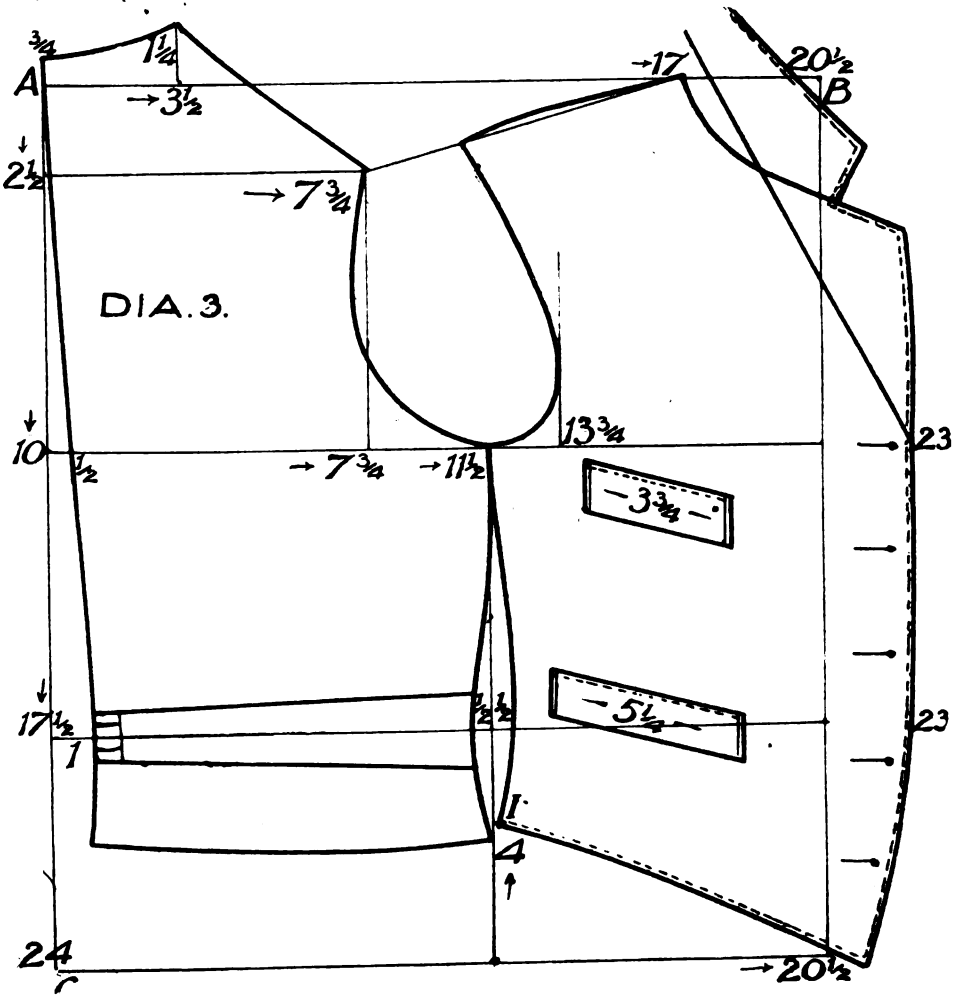
Square out from C to D the same distance.

From A come in $3\frac{1}{2}$ inches.

Make front neck 17 inches.

From $2\frac{1}{2}$ mark in $8\frac{1}{4}$ inches.

Square out from 10 to front line.



The large percentage of coats made will have an outside breast pocket, rather small in the opening and shallow in depth, for the carrying of the fashionable coloured silk handkerchief.

The finish of the edges is quite a matter of taste; single-stitched, however, is the neatest and most dressy in appearance.

The sleeve is finished with three holes and buttons in the cuff. The waistcoat buttons to show the top button only above the opening of the coat.

The trousers are made somewhat free in the thighs and the bottoms on the small side.

Hollow back $\frac{1}{2}$in.

Make $8\frac{1}{4}$ square with $8\frac{1}{4}$, position of undercut $11\frac{1}{2}$, front of scye $13\frac{1}{2}$, front edge 26 inches.

Square in natural waist $17\frac{1}{2}$ inches.

Hollow the back 1 inch, run of sideseam $7\frac{1}{2}$, run of forepart $8\frac{1}{4}$, position of cut $12\frac{1}{2}$, front edge 26 inches.

Come in from C $8\frac{1}{2}$ inches.

Come down from waist line in front $2\frac{1}{2}$ inches.

Place the square on this point and $8\frac{1}{4}$.

Square down to the bottom, adding on $\frac{1}{2}$in. for round. Drop below line at D $1\frac{1}{4}$in.

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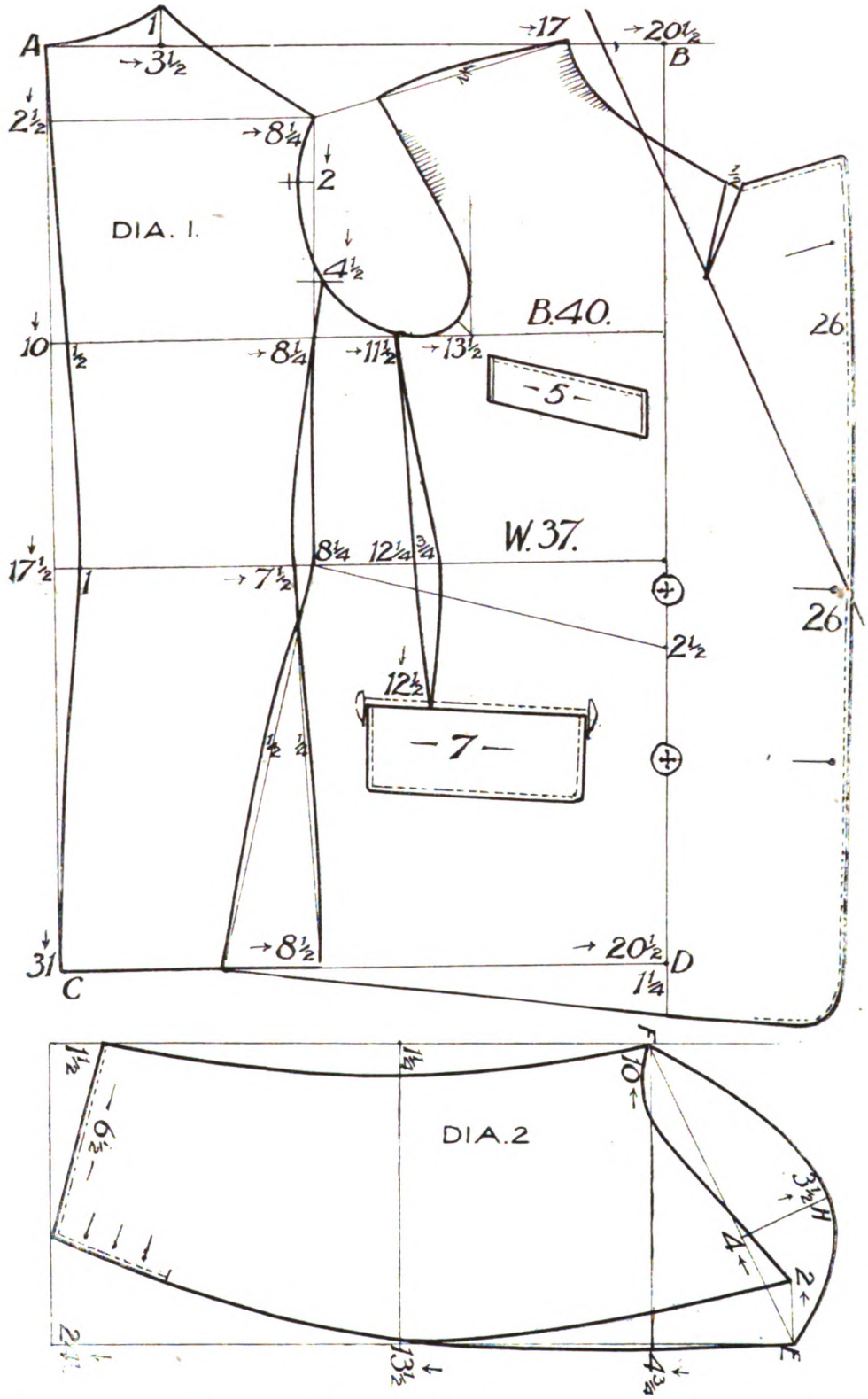

Now outline the whole through the points given.

THE SLEEVE. DIA. 2.

Come down from E 4¾ inches. 13½ inches, 24½ inches.

Square out from points given.
Mark in from 4¾ to F, 10 inches.
Draw line from E to F.
Come in from E 4 inches.
Square up to H 3½ inches.

Hollow the forearm 1¼in.
Raise above the cuff 1½in.
Hook in the underhalf 2 inches from E.
Outline the whole and your sleeve is complete

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THE VEST. DIA. 3.

Square from A to B and down to C.

Come down from A 2½ inches, 10 inches, for depth of scye.

Natural waist 17½ inches.

Full length 24 inches.

Square out from A 3½ inches.

Raise above the line 1¼in. and ¾in. at the back.

Make front neckpoint 17 inches, and B ½in. more than half the breast. 20½ inches.

Square in from 2½. 7¾ inches for width of back.

Hollow back on depth of scye line, ½in.

Make 7¾ square with 7¾.

Underarm-seam 11½ inches.

Front of scye 13¾ inches.

Front edge 23 inches.

Hollow back on natural waist line 1 inch.

½in. each side of square line under the arm.

Front edge 23 inches.

Square out from C 20½ inches.

Raise above the line at I. 4 inches.

Now outline the garment through all the points laid down.

THE TROUSERS. DIA. 4.

Draw side line X X.

Come down from X 2 inches, height of body 13 inches, position of knee 26¾ inches, full length of sideseam 44½ inches.

Come in from 13 to K 10 inches, and from X at bottom 9 inches.

Continue on from K to 12½ and 13½ inches.

Make centre line 5 inches from 13, and 4¼ inches from X at the bottom.

Draw front construction line through R K P.

Square back to side line through the points given by this front construction line.

Make width of top 9½ inches.

Hollow the side at knee 1 inch, and at bottom 1¼in.

Come outside front line at knee 1½in., and 1 inch at the bottom.

Outline through the points given and your top-half is complete.

To produce the under-half mark out from 13½ to 16, and from K come up 10 inches.

From 13½ draw straight line through this point.

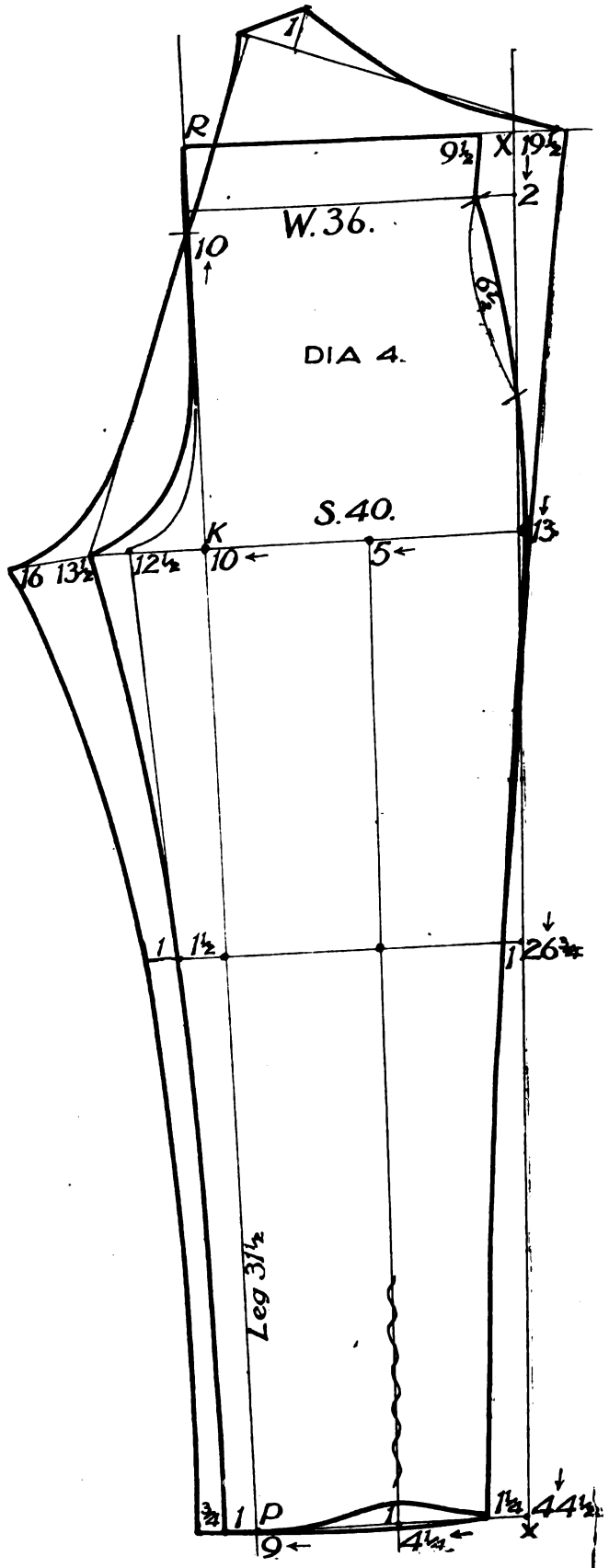
Come outside on leg-seam 1 inch at knee and ¾in. at the bottom.

Measure up the waist 18 inches and 1½in. more, 19½ inches.

Square from seat angle back to this point and raise above the line at the back 1 inch.

Shape the under-half as illustrated and your garment is complete.

A suit of this character, when made in the best West End trades, would vary in price according to how it was lined, from six to seven guineas.



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CLERICAL TAILORING.

BY A CLERICAL EXPERT.

I remember hearing, many years ago, of a young man who asked a clergyman a question concerning a portion of the Holy Book. The clergyman's reply was: "Young man, that's a mystery."

The greatest mystery connected with the tailoring trade is what the members can have been thinking of to let the vast amount of business of clerical tailoring drift into just the hands of a few firms which can be counted on the fingers of one's hands.

One idea I have heard advanced is that the clergy are faddy and troublesome about fit, particularly about the neck and round the clerical collar; but this is certainly not a difficulty the ordinary tailor cannot overcome. I shall deal fully upon this in my next article, "The Clerical Coat and How to Cut it." I may say they are not more faddy than other customers. They, of course, require a fair fit, and so do the majority of ordinary clients.

Another idea I have heard mentioned more than once is, the clergy are "long-winded," or bad payers; but I will ask my readers to dismiss this idea. The clergy, as a rule, are business people, and willing to take advantage of cash discount; I therefore advise offering such say 5 per cent., and you will find over 50 per cent. prompt payers.

Bad debts are few and far between among the clergy; but, of course, you find a few "black sheep" in every flock. I have done business amongst the clergy for many years, but have not made many bad debts with them.

As a further proof I may mention that two of the largest clerical firms in the country, one in London and the other in the Provinces, conduct their business on the cash system.

It is time the trade "woke up," and each member secured its fair share of this work, and I shall endeavour to show in these articles how it can be done. With the Spring coming on is a splendid time to commence.

The first step to take is to have a nice circular printed illustrated by one or more of the clerical blocks supplied at a nominal cost at the Office of this journal. If only one block is used I should recommend the clerical suit figure; if more than one, a selection can be made from the clerical Lounge Suit, the Norfolk suit, Overcoat, Clerical Dress, Cassock, Surplice, etc. They are frequently published in these pages, and a full selection will be sent on application to The John Williamson Co., Ltd., 42 Gerrard-street, W.

In the circular, of course, it will be necessary to describe yourselves as clerical tailors, and to state that you are specially catering for the clergy. On no account fail to mention that you allow 5 per cent. discount for cash payments.

The circulars should be sent to the clergy of all denominations in your town or district, or as far as you do business, or business is likely to come from; the extent must, of course, be left to yourselves.

For the list of names your own town directory will supply these. The list of the Church of England clergy for your district also appears in your local diocesan calendar or directory; this your stationer will obtain for you, price 1s.

The Wesleyan minutes contain the list of these ministers for the whole country, price 2s. The Catholic directory, price 2s. 6d., will supply full list of names. Your stationer can also obtain these for you.

If you advertise, an advertisement in your own diocesan calendar may pay you; but my advice is do not advertise in magazines issued by any particular church, as often there are only a few clergy connected with this church, and you will find it is buying trade. You cannot expect to get any but those associated with this church, besides which you will be inundated with similar applications from other churches, and you will offend probable customers if they see your advertisement in one magazine and not in theirs. The same remarks apply to bazaars, sales of work, etc., from any particular church or chapel. The best way is to say at once, we never entertain these advertisements.

Readers who make a window display will find a very attractive draw by dressing a dummy in a Cassock, Surplice and Stole, or even a Surplice and Stole only. A little boy dummy with Cassock and Surplice, representing a choir boy, would also attract attention. These are not expensive, and are always good stock. The surplices can always be got up if they get soiled. I shall be pleased to give particulars of the prices of Cassocks, Surplices and Stoles, if required.

I shall from time to time touch upon further matters of general interest, but as some of my readers may wish to get on with the practical, my next article will be

THE CLERICAL COAT.

Besides the system, this will be very clearly illustrated, describing how to fit the clerical collar.

These articles and systems are the result of over 30 years' practical experience in the clerical trade. The systems have been tried, tested, and not found wanting.

I shall bring before my readers full and particular ideas with regard to the working of a clerical business, and place them in touch with the best houses to obtain any particular article or material required.

The systems will include all styles of clerical garments, vestments, and different kinds of gowns, hoods, stoles, etc.

With such information no tailor need fear giving clerical tailoring a trial, and I feel sure they will not regret it.

The clergy much prefer dealing in their own towns, or nearer home; they only want to feel sure that they will get well served, and they would be much better pleased to support local talent to sending their orders to firms, in some cases hundreds of miles away.

There are a few what might be termed side lines which can be introduced by degrees, and as my readers may find the business paying but sufficient and best to begin with is clerical clothing, particularly with the assistance of the dressed dummy in cassock and surplice, as previously mentioned. If, however, any of my readers wish to go in for the whole of clerical outfitting at once, I shall be pleased to give them my ideas and advice.

A very useful bunch of patterns is issued by Messrs. C. Gauntlett and Sons, Yerbury Mills, Trowbridge, Wilts. It contains a nice selection of blacks and greys very suitable for submitting to the clergy, and is named the "Wessex" Bunch.

Many of the clergy, particularly the younger members, now wear, instead of the single linen collar, a double collar and black stock; they then wear a no-collar vest, and often an ordinary turn Lounge Coat. In these cases tailors would have no difficulty about the fit at neck.

THE SYSTEM.

The measurements taken to work the system are as follows:

Natural waist 17, full or fashion waist length 19, width of back 7½, to elbow 20, full length of sleeve 31½, breast 36, waist 32, size of collar worn 15.

The diagrams are arranged for reproduction with the graduated tape, all divisional quantities being units, and only the inches used where indicated, or for actual measurements.

THE BACK. DIA. 1.

Draw the line A B C D.

A to B one-sixth of scale, 3; to C, 8½; to D, 17; or natural waist measure; and continue on to 19, fashion waist.

Square out to E, 3, and go up, above E, ¾in. for back neck.

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Square B to F, 7½, and B F down, for width of back scye, 2¼, or to fancy.

Square line C to 4, about 4½ inches.

Make the width of back waist, at D, about 2¼ inches.

Square the natural waist line D X.

Hollow the back-seam ½in., and shape the back through the given points.

THE FOREPART. DIA. 1.

Continue the line, C to G, 9½; to H, 12½; and to I, 18.

At H, square up to J, 3.

At I square up to K, 9, and down to R, 9.

From K square back to L, 2½.

Make R a pivot and sweep from L for shoulder-seam.

Square the line G N, and, to find waist suppression, measure from N back to O, 1 inch more than two-fifths of waist measure.

O to P is the width of back at D.

Advance top of sidebody at S, ½in.

Place the back with point 2¼ on S, and the sideseam on P, as shown in Diagram 2, to find the length of sidebody, adding ⅜in. of round opposite 4.

Take out 1 inch between sidebody and forepart, and complete sidebody.

Measure the width of shoulder-seam, from L to 6, to agree with back, and take ½in. off at 6.

Now form the scye from 6 through J and H, to S; advancing between J and H ½in., and lowering between H and G ½in.

Make L a pivot, and sweep from T to U to find front length, and drawing a line from T through U to form bottom of forepart.

From K measure down 3 and 3½.

At 3½ measure back ⅜in. to M, and by I M square out 3 inches from point 3½.

Form the neck from L, through 3, to I.

Advance the breast line at I 4 inches, and let the waist at W measure 2½ inches over the waist measure, including width of back and sidebody.

Form front line through points given, and complete as shown.

THE SKIRT DIA. 3.

Square A B C.

A to B 18 inches, and out to D, 3 inches.

Draw a line from A through D, to length of skirt required, and allow ⅜in. of round on the pleat.

Square down at the front from C to D, 18 inches, and out to E 1¼in.

Raise the top of the skirt above the square line ⅜in., allowing ⅜in. between sidebody and forepart for fulness.

Shape the skirt according to diagram, letting the centre be ⅜in. longer than either back or front from the square line, A C.

THE SLEEVES. DIAS. 4 & 5.

With the forepart, sidebody and back together, as shown in Diagram 4, place the square with one arm on C and the other on B.

Measure from A to B, next, round the whole scye, and then from C round bottom of scye to B.

Draw the line A B C D (Dia. 5).

A to B equals A B in Diagram 4.

A to C the elbow; to D, the full length of sleeve.

Square B to E ¼in. more than half the scye.

Draw the line A E, making F midway between.

From F square to G, one-sixth of scye.

Square from E to H.

Make A a pivot and sweep from D to H.

Hollow the forearm 1 inch, and complete the top half as shown, making the width of the coat to come well forward in front, so as to be able to button it all the way down, so be careful to add a little more on at the waist.

cuff and elbow to taste or fashion.

To form the under half, E to L is 3 inches; L to K ⅜in. more than C to B, round the bottom of scye.

Between E and L drop ¼in. below square line.

THE COLLAR. DIA. 6.

B is the centre of the gorge.

B to C 1 inch.

Draw a line through A C to D.

D to E is the width of collar and seams.

Make the length at E to agree with the neck.

A F in front is width of collar and seams.

Complete as shown.

The width of collar is usually 1¼in made up, but for Roman Catholic priests make it a good 1½in. wide. These gentlemen also like

Care must be taken to see that the neck makes up to correspond with the neck of the vest and the linen collar worn. As a rule, half the neck should make up 2½ inches more than half the linen collar worn; thus, for a 15 linen collar the neck of the coat would make up 10 inches.

The vest in this case usually makes up 9 inches.

Of course the coat collar must nicely cover that of the vest and yet show a margin of the linen collar.

A good plan is, if your customer has a coat on that fits and pleases him, to measure from the front edge round the collar-seam to the back-seam, A B C, Diagram 7, and you have the exact size required.

CLERICAL LINEN COLLARS.

I will now proceed with the different shaped clerical collars. First, I will put the normal collar, No. 1, which I have used to find the neck of this clerical coat, in a square, and then draw the line A B C from the end of one buttonhole to the other. From the centre of B measure down to the top of the collar, and we have a distance of 1½in. Then do the same with the hollow collar, No. 2, and there is a distance of 3¼ inches.

You may possibly think that a great difference would be required in the shape of the neck of the coat, but such is not the case. Fasten the two collars together, as No. 3, making them the same they would be when worn round the neck, and it will be seen that the vest has merely to be lowered ½in. in front (Dia. I).

With any other clerical collar, no matter how hollow, if compared in the same way with a collar like No. 1, the amount the coat has to be lowered can be ascertained. In extreme cases it would require as much as 2½ inches. Of course, the two collars must be the same size.

With the double linen collar and black stock now frequently worn, it is necessary to ascertain your customer's wishes as to whether he would require any black stock to show, and, if so, how much. Then cut your coat accordingly.

To show just a little black stock cut the vest normal.

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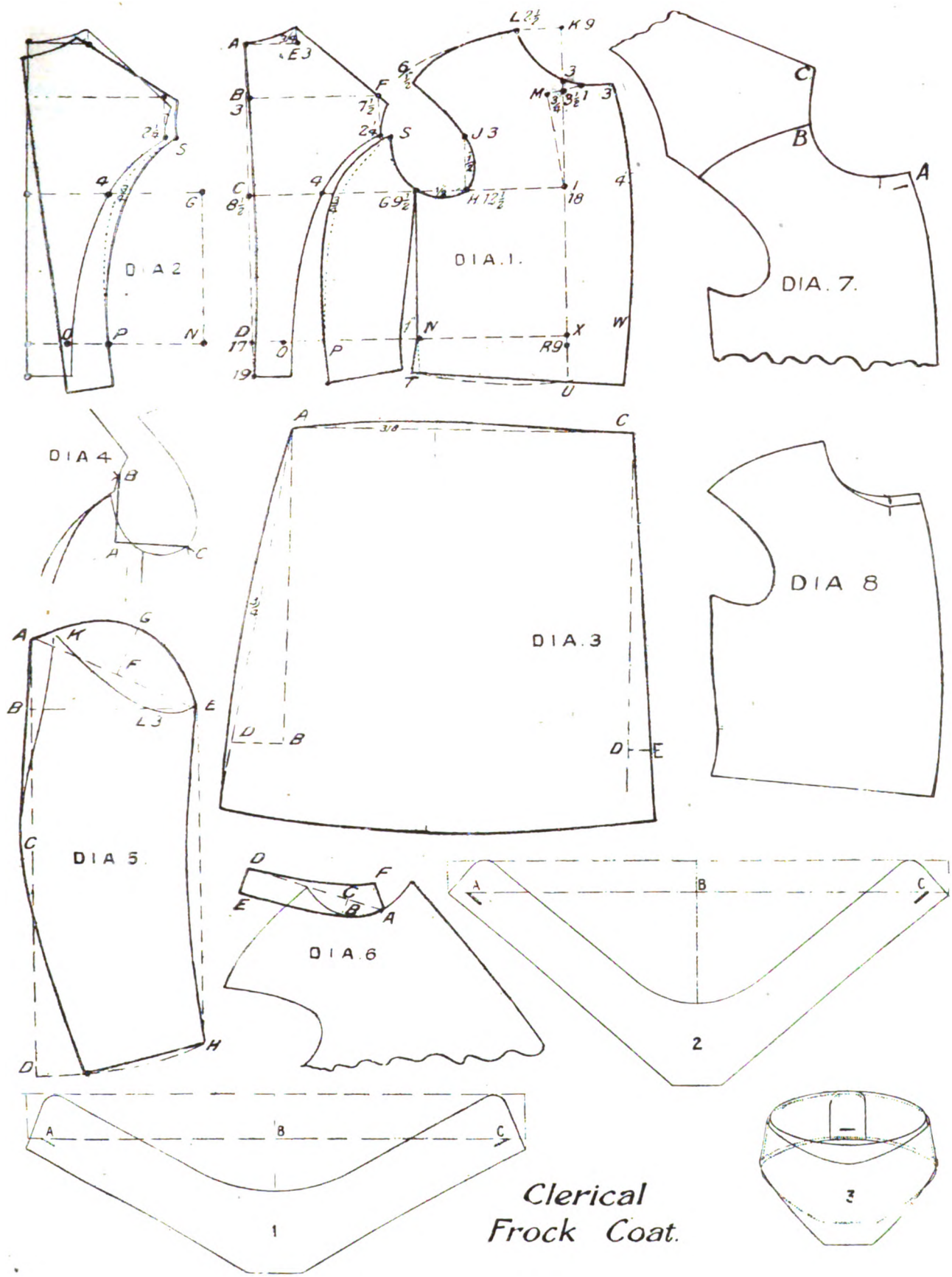

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CLERICAL VESTS.

I have selected Clerical Vests for this article, as I thought my readers would like to proceed a step further with the practical. I have much pleasure in submitting my Clerical Vest system.

similar to the double collar worn by laymen, only it is worn by the clergy buttoned at the back. The black stock is inserted between the collar in front. Diagram 3 shows both together as worn.

To those readers who have adopted my idea to issue a circular, I may mention

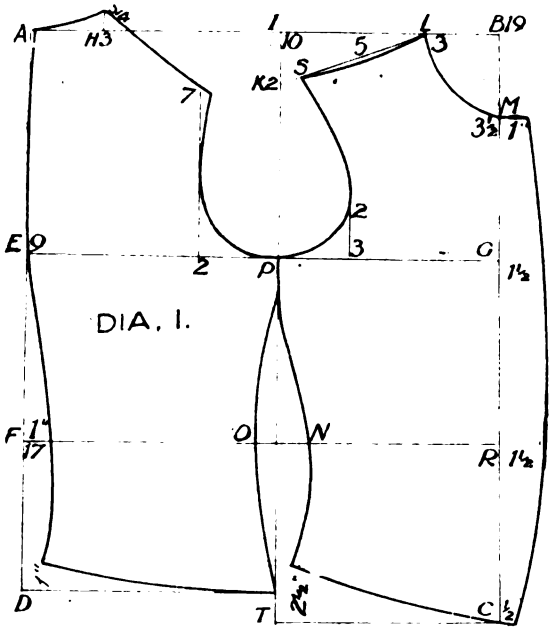
clerical tailoring a fair trial in conjunction with the ordinary trade, and also that there is sure to be an immediate return. it is certainly worth the venture.

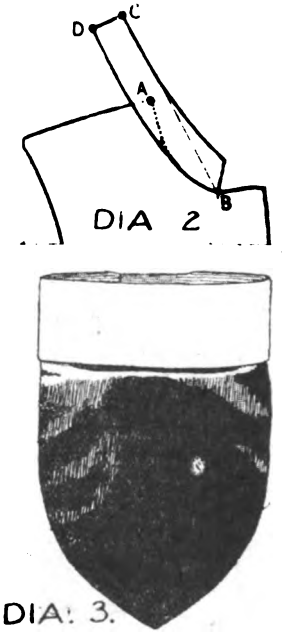
As previously mentioned I should like to hear from any of my readers on any particular point.

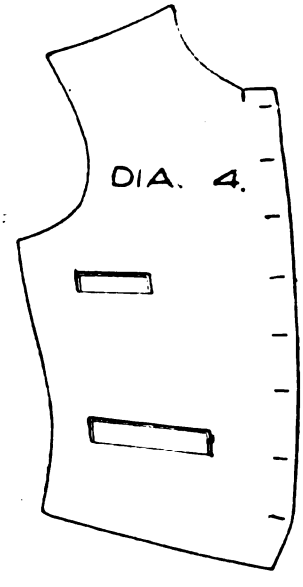
Dress Vest.

S.B. Stand Collar Vest

Cassock Vest.







I should like to point out that complete sets of patterns of either Clerical Coats or Vests, or any special size pattern that may be required cut by these systems can be obtained at this Office.

With the linen collar designs given with the Clerical Coat article I mentioned the double linen collar and black stock which many clergymen wear. The linen collar is

another "tip," viz., to follow the circular up by letting their representative call round on the clergy to whom the circular has been set, as far as they may find it convenient so to do. This method often results in a few orders, or promises for later on.

The large plate of clerical styles issued by the "Tailor and Cutter" is a very good draw.

Seeing that the expense is small to give

The width collar made up is usually ¾in., but for Roman Catholic priests it should be a good ⅞in. wide. Care should also be taken to put an inside pocket with button for these gentlemen.

THE SYSTEM.

Care should be taken to see that all the measurements are correctly taken, and with

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these vests the most important is the size round the neck over the linen collar.

I am drafting this vest to fit an ordinary 15-inch clerical collar, that is the normal collar mentioned in the Clerical Coat system. For this collar the neck should make up 9 inches, that is, 1½in. more than half the linen collar.

The system is arranged for drafting the various sizes by means of graduated tapes.

The full measures are: Neck 9 inches, length 25 inches, breast 36 inches, waist 30 inches.

DIAGRAM 1

Square the lines A B D.

A to B is 1 inch more than the breast measure, 19 inches.

Square A B C.

A to E is half the breast measure, 9 inches.

A to F is 17 inches, the natural waist.

Square E G and F R.

A to I is 1 inch more than half the breast measure, 10 inches.

Square the line I T.

B to L is 3 units.

A to H 3 units, and raise ¾in. for back neck.

Place this quantity on L and measure to C for length of vest, allowing ½in. for making up.

2 and 3 are both one-sixth of breast from P.

At 3 square up 2 units; and at 2 square up 7 by graduated tape.

Make K 2 units from L, and draw the line K L.

Draw a line ¾in. above H through 7.

Make L to S 5 inches in this case; but mark this by graduated tape, 5 units.

Shape the armhole as shown.

M is 3½ units from B.

In front of the line B C go out 1 inch at M, 1½in. at G and R, and ½in. at C.

Form the front and neck.

At R measure back to N half the proportionate waist. The proportionate waist is one-sixth of breast less than the breast measure, in this case 15 inches.

Complete the forepart, raising the bottom at T 2½ inches.

At F hollow 1 inch, and measure from there to O 1 inch more than half the proportionate waist.

Complete the back, raising the bottom at D 1 inch.

THE COLLAR. DIA. 2.

From A at neckpoint measure out ¾in., and draw a line from B through this point.

Measure for length of collar required.

At C and B measure for width of collar required and seams.

Complete collar as shown.

THE JUNIOR CUTTER'S INSTRUCTOR.

CONTINUED FROM LAST MONTH.

THE UNDERARM-SEAM.

The next step takes us to the fixing of the underarm-seam, and here style has to be considered, in addition to fitting qualities of the garment.

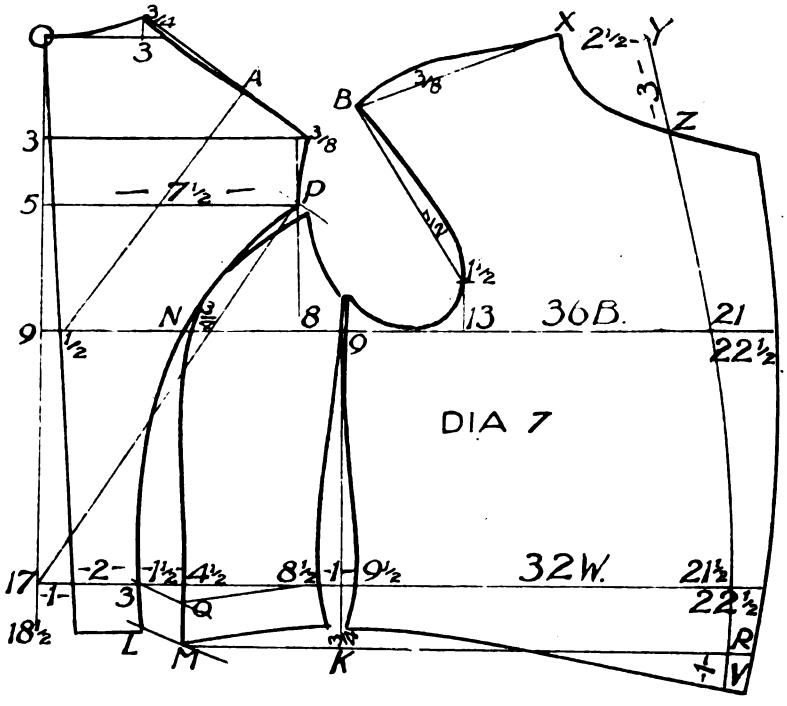
At the present time it is the fashion to make the sidebodies narrow, as a much smarter effect is given to the coat than if the sidebodies are cut wide.

There is no absolute fixed quantity for locating the position of the underarm-seam, but it has been generally agreed that one-fourth of the breast in from back-seam placed that seam fairly accurately; but as style has become such an important factor in present-day cutting, the majority of cutters are placing the seam ½in. less than one-fourth of the breast from the back-seam.

From this point, as shown by 9 on Diagram 7, a line is squared down to waist line, and on to K on a line drawn parallel to waist line, at the width of 4½ M, as M R.

In order to fix the amount to suppress the waist between the sidebody and forepart, we resort to a standard quantity, varying according to the development of the figure.

The standard quantity which has been proved to be suitable for average figures is 1 inch, as 8½, 9½, of Diagram 7.



The subject of waist suppression provides much food for thought. Its solution has proved a difficult task to cutters, for it is difficult to get a plan of obtaining the correct quantity of waist suppression in a simple practical method.

In dealing with waist suppression it must be borne in mind that to suppress at one part means to produce fulness above or below, and this is the principle upon which waist suppression must be based.

In making the suppression between the back and sidebody, the chief aim is to provide a sufficient receptacle for the blades to allow of the coat going naturally into the hollow of the waist.

The suppression of the waist must be done with due regard to the shape and attitude of the figure, and the proportion of the waist to breast.

A study of anatomy gives us the best foundation upon which to build our observations, as it is the muscular development, to a great extent, that governs the shape of the figure, and occupation influences it greatly.

The very erect figure will generally have a hollow back waist, while the stooping figure is often seen to be flat at back waist, although many are fairly hollow back-waisted, and have prominent blades.

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If the waist is not sufficiently suppressed there is a looseness produced directly above the blades while the back-waist appears loose. When the waist is over-suppressed a fulness over the blades is produced.

Our readers will readily understand that the fixing of these quantities, being governed by the form or shape of the figure directly, judgment must decide the amount of the variation.

In the military type of figure it is found necessary to take out more than 1 inch, whilst for flat figures less would be taken out if the waist was large. Individual taste and fashion must be taken largely into account.

After marking points 8½ and 9½, and shaping sideseams of sidebody and forepart, the front of the waist requires to be fixed as at 21½.

To do this, measure from 1 to 3 of the back and place that quantity on 4½ of the sidebody, and measure forward to 8½; then place that quantity on 9½ of the forepart and measure forward to 21½, the half-waist measure plus 2 inches allowance for making up.

This is also a matter in which judgment must be exercised, for the degree of ease desired by the customer, as well as the thickness of the material, has to be taken into consideration.

We next measure forward from the neck-point, X to Y, one-twelfth of the breast less ½in., which has been found to be a reliable standard.

A more reliable method is to fix it at one-sixth of the neck, for the principle upon which the back neck and gorge are formed is as follows: The neck is a circular shape resting on the shoulders; the diameter of a circle equals one-third of the circumference. If it were possible to halve the neck, each half would be represented by the back neck and gorge, and the latter equals twice the width of back neck when the coat is buttoned close up to the neck; therefore it is found a safe rule to fix X to Y at one-sixth of the neck. This rule is strictly adhered to when cutting clerical or military garments which button close up to the neck.

Y to Z is generally fixed at one-twelfth of the breast, but it varies according to the style of roll of fronts.

The run of the waist-seam is governed greatly by fashion; ¾in. marked above K is a generally accepted quantity.

R to V is fixed at 1 inch, which is a generally approved quantity, and may be slightly increased for tall figures, or in cases where a more rounded effect is favoured for waist-seam, while for short or corpulent figures it may be reduced; therefore the reader will see that judgment must be used in that respect.

All that remains is to add on the button-stand as shown on the diagram, viz., 1½in. at breast and 1 inch at waist, this being done in order to give a nice outline to fronts.

The buttons will stand on the centre line.

BALANCE.

Before we proceed to show how to draft the skirt it will be as well to make reference to the subject of balance, for it is undoubtedly one of the most important principles connected with coat cutting.

As no garment can be said to fit well which is not well balanced, it is necessary that we should give the subject the most careful consideration.

Balance is a principle of universal application throughout the world of business, finance, politics, etc., and it implies the equal adjustment of two sides.

A splendid foundation of the principle of balance may be drawn from Newton's "Law of Gravitation," which says that every particle in the universe attracts every other particle with a force in the same direction as that of the line joining the two. The magnitude of the principle is proportional to the product of the massed forces.

This is the same principle as is applied to garment cutting, for it is not wholly connected with the centre of back and front, as some may imagine, but it affects the sides of a garment, the sleeves, the fronts, backs, and sides of trousers, the drapery in the skirts of coats, etc.

By the balance of a coat in the general principle is meant the equal adjustment of the relative lengths of front and back. It is on the relative lengths of the parts of a garment upon which we test the balance.

The balance of a garment must necessarily be in harmony with the attitude of the figure and the style required.

By attitude is meant the position of the back neck and neckpoint from a plumb line perfectly at right angles with the floor, of which we shall have more to say later, when we touch on straightness and crookedness.

The balance of a coat is affected in several ways, which, however, all come to the same thing, and we here illustrates some notable variations, as follows: By the suppressing of the waist, varying in harmony with the trend of fashion or personal taste, for the more you come in from back construction line the longer the back balance is produced in a coat (see Diagram 8, the hard lines denote normal balance, and dotted lines variation for longer back balance).

By adding on at top of front shoulder you lengthen front balance and relatively shorten the back balance (see Diagram 9).

By adjusting of the seams, either by passing up or down.

Diagram 10 shows this principle in practice by lowering scye of the forepart, which necessarily passes the shoulders up, you lengthen the front balance.

The dotted line on sidebody shows the necessary adjustment of that part to mee the deepening of scye, unless you have an inlay along waist-seam for this adjustment of the balance.

Diagram 11 gives an idea as to how attitude will affect balance, for the rounder the back the longer is the back balance required, and the shorter the front balance; while the same principle may be traced to maturity, for in juveniles we find them erect, and sometimes resembling the corpulent and erect figure, which at 50 we get many instances of, while at 70, the decaying age, we get the stooping figure with its longer back balance and shorter front. Thus the reader will see that balance is affected in many ways.

Diagrams 12, 13, 14 show how variations to the shape of sleeves affect their balance.

The dotted lines of Diagram 12 give a more forward balance, and the dot and dash line the reverse; whilst the addition on top of hindarm also gives a more forward balance; but the taking off of a piece at that part gives the reverse balance, viz., more backward.

By taking piece off at top of forearm, Diagram 14, a more forward balance is given, and the reverse is the case if a piece is added, as shown by the dot and dash line of the same diagram.

We shall deal more fully with sleeve balance when we show the system for producing the sleeves.

The stars on Diagram 10 show that if you lower the scye of the forepart and keep the two stars together, it will be necessary to shorten sidebody as per the dotted line at the bottom.

Sleeves are best balanced from the top. It must not be imagined that balance is affected by openness and closeness, which means simply the providing for more or less ease in compliance with individual taste or the decrees of fashion, and which we shall fully deal with later on.

(To be continued.)

"SOLIMAR."

In referring in our last month's issue to the "Solimar" range of blue and black suitings manufactured expressly for tropical wear we wrote of the materials as "cashmeres." This was a mistake, as the word 'casimires" in Spanish is not the equivalent for cashmeres in English, but means suitings. Therefore for "Solimar cashmeres" "Solimar suitings" should be substituted.

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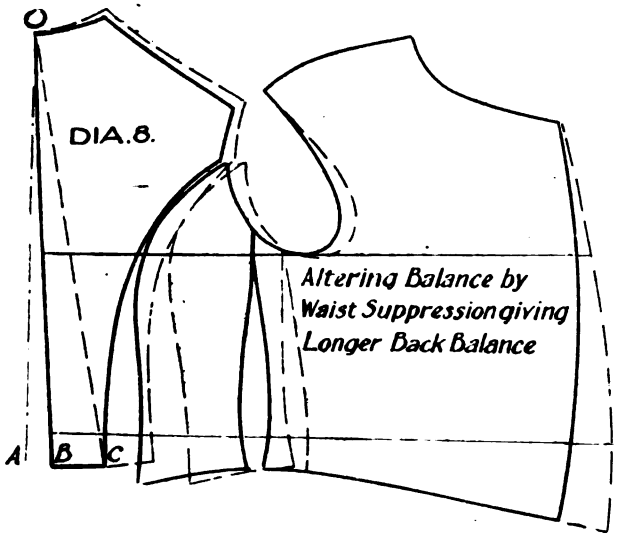
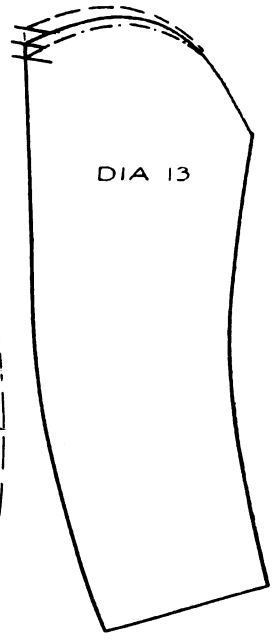
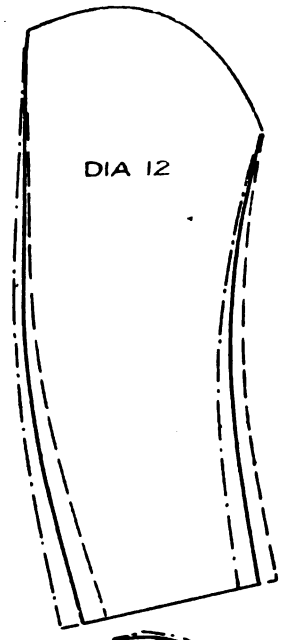
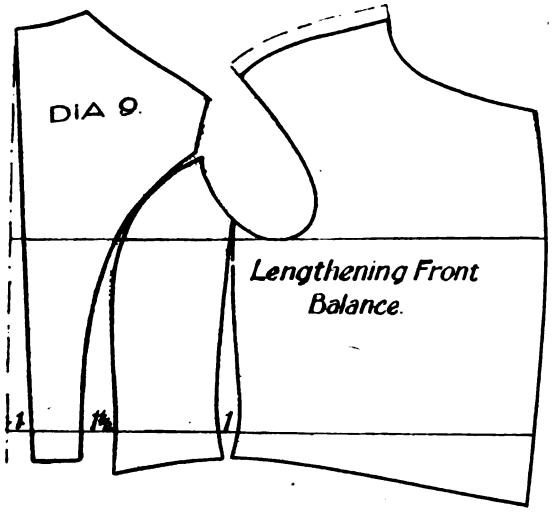


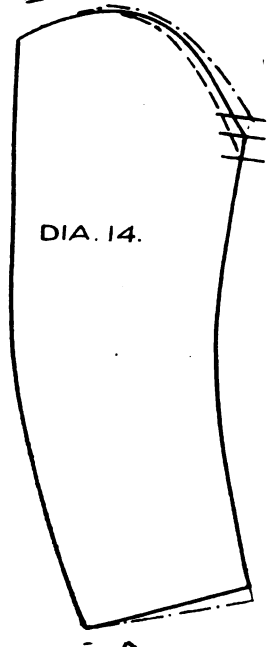


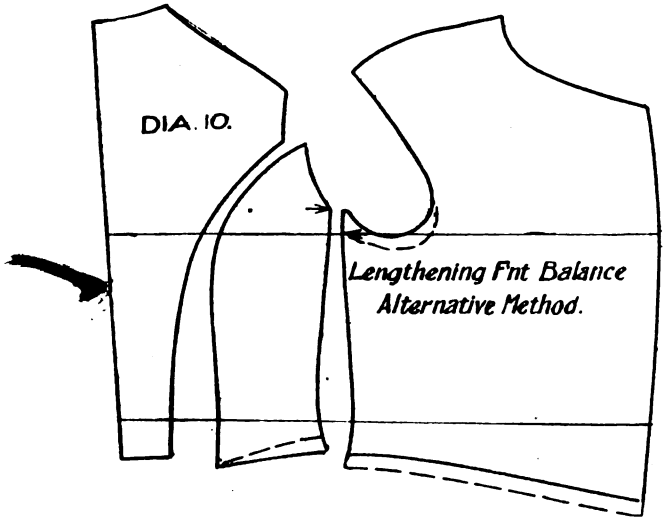


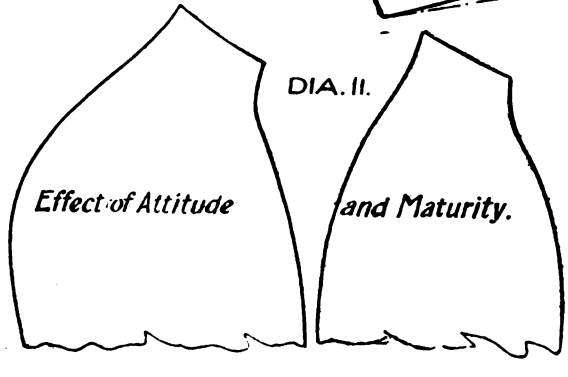


Balance

How it Affects Various Parts of Garments.







THE JUNIOR CUTTER'S INSTRUCTOR.

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The Chepstow Jacket.

(To the Editor of the "Gentleman's Tailor.")

Dear Sir, we find at the present time that a great change has taken place in the demands of the public, not only in our trade, but in other callings, to introduce something that is novel. The builder, the decorator, etc., have to be on the alert to keep pace with the times; but the tailor, who has always been in evidence, takes his place not only as a mere tailor, but also shines in municipal honours, and is capable of dictating to his municipal opponents, which speaks well for the uplifting of our profession, to which we are proud to belong.

UPLIFTING THE YOUNG.

Now, sir, time is travelling with some of us, and new ideas are springing up, taking various position for the future as to dress. Some, however, are content with the old styles their parents thought suitable and becoming, whilst others are ever on the look-out for that which is new and up to date. Now it is for the latter that I make bold to introduce a style of coat that should meet the demands of those who study their outward appearance. When something new comes along these young men are anxious to know what it is all about; thus anything new tends to introduce trade.

My ambition, then, Mr. Editor, is, with your permission, to introduce a style of coat which is taking, and I feel sure that, by its insertion in the "Tailor and Cutter," it will become a popular garment.

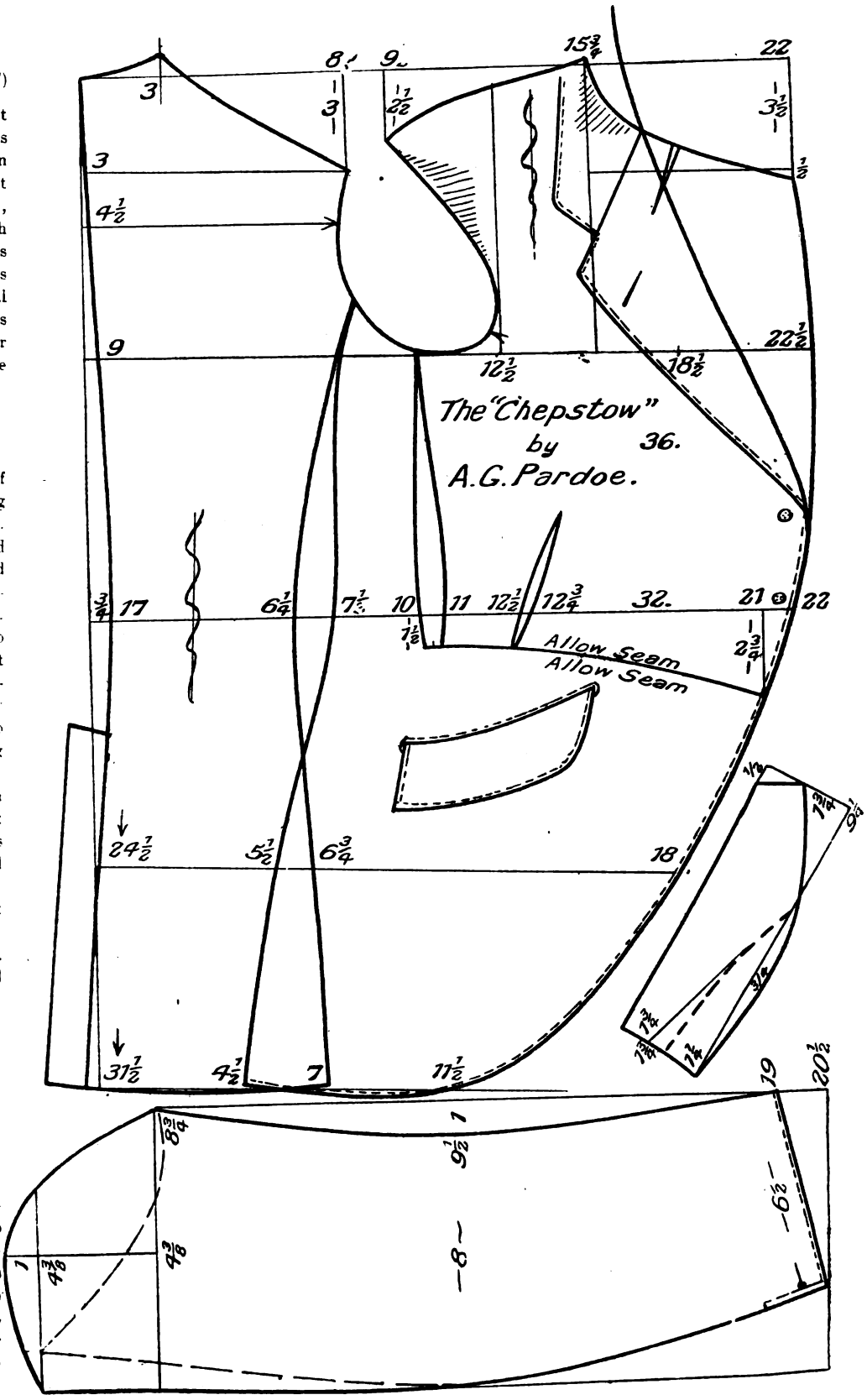
The style is that of a Morning Coat front and a Lounge back.

The diagram, which is to the one-fifth scale, is not laid down by system, but as a model from which any size may be produced.

All quantities are taken from the back and horizontal lines.

A. G. PARDOE.

Chepstow.



HOW TO GET GOOD WORKMEN.

One of the best plans for getting good workmen and stylish and reliable cutters is to advertise for them in the "Tailor and Cutter." Advertisements under the Situations Vacant and Situations Wanted headings are accepted at the following rates, which must be prepaid: 18 words for 1s.; box number 6d. extra; 2d. for each additional three words. The latest time for receiving advertisements is Monday.

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IN ROTTEN ROW.

BY BUCOLIC BOY.

Hyde Park looked at its best. The sun shone gloriously, and the grass and trees and early spring flowers, and even the very atmosphere, possessed a peculiar freshness and beauty only present on a morning early in April. Everything and everybody looked happy and bright and joyous.

I was up in Town, hailing from a well-known hunting centre, and resolving to combine business with pleasure, what more natural than that I should turn my steps towards Rotten Row and watch society—or that portion of it interested in the equine species—take its morning exercise?

I believe in the best circles it is the correct thing to drop the adjective altogether, and speak of the famous fashionable thoroughfare and promenade as "The Row," while in other less favoured quarters especial emphasis is laid on the ambiguous adjective. But there's no accounting for taste, is there?

I arrived early on the scene—10 a.m., and a few ladies and gentlemen were already exercising themselves and their steeds upon the "tan."

With a natural bucolic density born of ignorance I sat down upon one of the many seats in alignment with the enclosure, and began busily jotting down a few notes. All at once, however, my agreeable occupation was arrested by an uniformed gentleman coming on the scene, and, tapping me on the shoulder in his most officious style, imperturbably ejaculated, "Penny, please!" Then it suddenly dawned upon me that I ought to pay a penny for the privilege of sitting down in such a classical area.

But I was not thus to be so easily fleeced by the wily Londoner, so I transferred my avoirdupois to a free bench contiguous, and so exemplified the motto on the money-box of my boyhood days: "A penny saved is a penny earned." What did it matter to me whether it were seat or bench? Of the two the bench was more to my taste through long familiarity; besides, like most persons born North of the Thames, I was not unmindful of the penny saved.

I now felt at liberty to pursue my observations free and unmolested by the interference of an officious park-keeper. Still, I was not altogether sure I should not be called upon to pay toll for breathing in the pure exhilarating air, and bathing in the beautiful sunshine that spoke of Nature, open-handed, bountiful and generous, without stint to all who will accept Her gifts.

As the hour wore on towards 11 o'clock the numbers of equestriennes and equestrians became largely augmented, and soon quite a throng were on the canter.

LADIES' RIDING OUTFITS.

In the first place, let me say during the couple of hours I watched the riders in the Row, not more than half-a-dozen ladies were observed riding astride. With the youngsters of from five to fifteen years of age these young ladies practically all rode astride. Whether the more progressive equestriennes who have adopted the new masculine mode of riding were that morning conspicuous by their absence I know not; I simply relate what I saw.

Taking the ladies' garments first, there were indeed some smartly cut and made specimens of riding costumes, and the fair riders evidently knew how to wear them with effect.

One of the smartest in this category I must describe first. The material was of a green fawn shade of melton cloth of very light texture for this class of garment. The coat fitted very closely to the figure at the waist, with plenty of room from the hip downwards. There were two fairly long vents behind at the sideseams. It buttoned three, had a D.B. shaped collar and lapel, with an outbreast welt pocket on the left side. The corners had been just rounded off at the bottom of forepart. The lady rode side-saddle, wearing, apparently, a close-fitting train style of skirt.

She had on a glossy silk "topper", the same shape as a gentleman's only slightly shallower. In the outside breast pocket of her coat a silk handkerchief played in the breeze, and as she careered along at a gallop she was the cynosure of all eyes. Evidently this lady believed in taking her exercise strenuously.

A lady riding astride was wearing a long semi-fitting riding coat made from a navy blue melton cloth. This had a long vent in centre-seam of back, was made to button through, had double-breasted lapel and collar, flaps on hips, and shallow gauntlet cuffs. The corners of foreparts at bottom were quite square, and the seams were lapped. The top-boots completed the other portion of the visible outfit.

I had an excellent opportunity of inspecting another riding costume, for the wearer pulled up her horse close to me to speak to a lady friend, and I thus saw it at quite close quarters.

The material consisted of a covert coating of a grey shade, with a tinge of green in it. The back had been cut whole, i.e., without a seam in the centre, and there were two vents behind. The figure was well defined at the waist, for, in addition to a considerable amount of suppression taken out at sidebody, a cut had been taken out of the centre of forepart, commencing at depth of scye level and terminating at the hips. There were two pockets on the hips jetted in, crescent-shape, and almost vertical, and an out-breast welt pocket. This had a D.B. collar and lapel and buttoned through, buttoning three and rolling moderately low. The forepart corners were well blunted, and the seams were raised and single-stitched. The edges were stitched once on edge. Turned-back cuffs from 2 to 2½ inches deep, opening at hind-arm-seam, formed a sleeve finish.

The lady rode side-saddle, and as she pushed her skirt aside to make some little adjustment, I observed it was an Apron Train. The usual riding breeches buttoning at knee, and leggings completed an exceptionally well-fitting and business-like costume.

Still another fair rider wore a costume made of rough blue serge. This had a seam taken right through forepart from shoulder to bottom of forepart, some six inches from front edge.

Several of the coats had velvet collars, some of the coats were made of striped materials, while in some cases the seams were quite plain. Only one short close-fitting covert coat was noticed among the whole assembly, however. Many others, of course, I took note of, but I must pass on to

THE GENTLEMEN'S GARMENTS.

These mainly consisted of Riding Lounges and breeches, and the new black and white check cloths were very prominent.

One gentleman was wearing a very quiet neat check Lounge Suit, evidently quite new, and, judging by the creases in the sleves, we should say it was the first time out. The coat had been cut fairly long, had vent in centre seam behind. It buttoned three, had two flaps on the hips, cut on the bias, and an out breast welt pocket. Knicker breeches buttoning at front and black leggings and black bowler hat completed as smart and well made a riding suit as we have seen for a long time.

Another elderly corpulent gentleman had donned his light tweed riding suit quite recently, for plainly it had not left the tailor's hands very long. Still, it fitted him too well, for horizontal creases showed all round the back as he rode by. Force of habit, I suppose, almost impelled me to ask him to let me have the coat and let out the underarm inlays.

I must not omit mentioning a military looking gentleman who wore a light grey tweed Lounge and vest with a rather loud pattern or check in it. The coat buttoned three, being rounded off at bottom corners, had half-moon shape pockets on hips jetted

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in. and shallow gauntlet cuffs. The vest buttoned five, was single-breasted no-collar, the bottom corners being cut right away from the bottom button, which had been placed well up. In place of breeches and leggings he had on a pair of riding trousers made of a grey hairline tweed, nearly matching the coat and vest. They were made fly-front and strapped with the same material.

Of course the gathering would not have been complete without a representative of the "cloth" being present. With black coat unbuttoned and tails flying in the breeze, and with dark grey riding breeches and leggings to match, an elderly clergyman jog-trotted along—we hope not, however, to the neglect of his flock.

A couple of military officers in blue tunics, with scarlet and gold trimmings on their garments, added a touch of colour and brightness to the scene.

There were several body coats, but we only saw one covert coat in drab cloth. To add a touch of realism I was the unwilling witness of a serious accident. One of the riders lost control of his high-spirited horse, and, despite all his efforts, failed to hold it in. For three hundred yards or more he exercised all his strength to curb its career, until, having reached the end of the loose soil and entered upon the hard road, the rider attempted to avoid a stationary taxi cab, and, in so doing, both rider and horse came down with a sickening crash, the rider to be immediately taken on a stretcher to the nearest hospital, seriously injured.

PROMENADE DRESS.

Later in the day, having an hour or so on my hands, I again visited the scene of my morning's observations, in order to see some of the gentlemen's ordinary walking out garments; for I had been informed many of the ladies and gentlemen, after their morning exertions, went home, and, donning other clothing, sauntered round the Park or reclined upon the seats.

By this time—nearly 4 o'clock—the sun had gone down, and the air had a cold nip in it, hence many wore light overcoats. There were one or two Frock Coats worn by elderly gentlemen, a sprinkling of Morning Coats and quite a considerable number of Lounges. The first thing that impressed me with regard to the Morning Coats was the invariable closeness of fit. In nearly every case such coats would, in the Provinces, be returned as being too tight.

Several ribbon-bound and flat-braided coats in this class were tip-top specimens from every point of view; better I have never seen. Not a few of the vests were made with step-collars, although, of course, single-breasted.

I looked in vain for the Morning Coats with Raglan sleeves that my fellow-craftsmen told me I should see. Perhaps, however, they were only "pulling my leg." Still, I am seriously assured such may be seen in London at the present time, though not exactly in the West End, but in the East End.

Of the Lounges, the new ones were invariably made with seam back without a vent, buttoning two or three, and with out-breast welt pocket. One or two made from cheviot cloth had patch pockets outside.

Of the trousers, the permanent turn-up style were conspicuous by their absence, only a few being noticeable. We saw only one pair of shepherd's plaid trousers, and these were worn with black vicuna Lounge and vest.

A few Raglan Overcoats were observed, likewise several black vicuna Chesterfields with silk facings on lapels, a Frock Overcoat and various others too numerous to mention.

Altogether the sartorial display proved worthy of the place and the occasion, and the time spent in "cocking" the garments was by no means wasted, the result being educative, instructive and profitable.

As the air now began to get decidedly chilly, I deemed it advisable to be moving and attentive to the wants of the inner man; for even in London a countryman has an appetite that must be appeased.

VESTS AND THE DOUBLE COLLAR.

"H. H. W." ask what variation is necessary for vests with which are worn double linen collars?

The double collar, by its shape, necessarily adds to the circumference of the neck that is to be fitted by the vest and coat; and, therefore, it is necessary to add length to front shoulder, and also make the circumference of the neck larger by receding neck-point, that is, crookening the shoulder.

If ¼in. be added to front shoulder length, and the shoulder crooked a similar amount, we think those quantities will meet the average necessities. It is owing to the double collar that the back neck of coat is made full one-twelfth of the breast in the average sizes.

When using the neck measure for this purpose allowance must be made for the double collar, many adding 1½in. for that purpose to the size of neck.

REDUCED MODEL OF OUR

Presentation Pattern.

SEE OPPOSITE PAGE.

FASHIONABLE TWEED SPORTS JACKET.

The accompanying diagram is a reduced model of the pattern we are presenting with this issue.

Now that outdoor recreation of many kinds, such as golfing, touring, etc., is so popular, it is apparent that some suitable clothing is required. This must be easy fitting and, at the same time, bear some distinguishing character.

The old style of Norfolk Jacket with the straps and belts has been superseded by the loose fitting jacket with yoke and pleated back and plain fronts, something after the reduced model shown. The back of this coat has a yoke stitched upon a gathered-in back. The latter is brought smartly to the waist by means of a vertical pleat in centre under blades, as shown. The back is, of course, finished with a seam and deep vent below yoke. The underarm-cut is not taken up into the scye, in order to give a little extra ease to the scye.

Two patch pockets are placed on the breast, while deep flap pockets are placed on the skirts. There is a belt across back from sideseam to sideseam.

The sleeves are shown finished with three buttons.

From this reduced model it is quite easy to make other sizes by means of graduated tapes.

The model is for 36 chest and 32 waist. To produce other patterns select a graduated tape corresponding with the half breast of the size required. It must be understood that the length of back and sleeves must be measured by the ordinary inch-tape in all cases.

This model represents one of the most fashionable styles of Sports Jacket, and tailors will do well to look out for such orders, for now is the time for sporting garments to be in demand.

All woollen merchants have large selections of suitable tweeds for such purposes that look well in the finished garment, therefore our readers will do well to make a special line of Sporting Jackets.

Many Sporting Jackets of this description have a pivot sleeve, which is particularly essential for those who want extra freedom for the arms.

Patterns of any of these coats may be had at our usual rates, viz., models 1s. each, seven for 5s.; specials 1s. 3d. each. Address The John Williamson Co., Ltd., 42 Gerrard-street, W.

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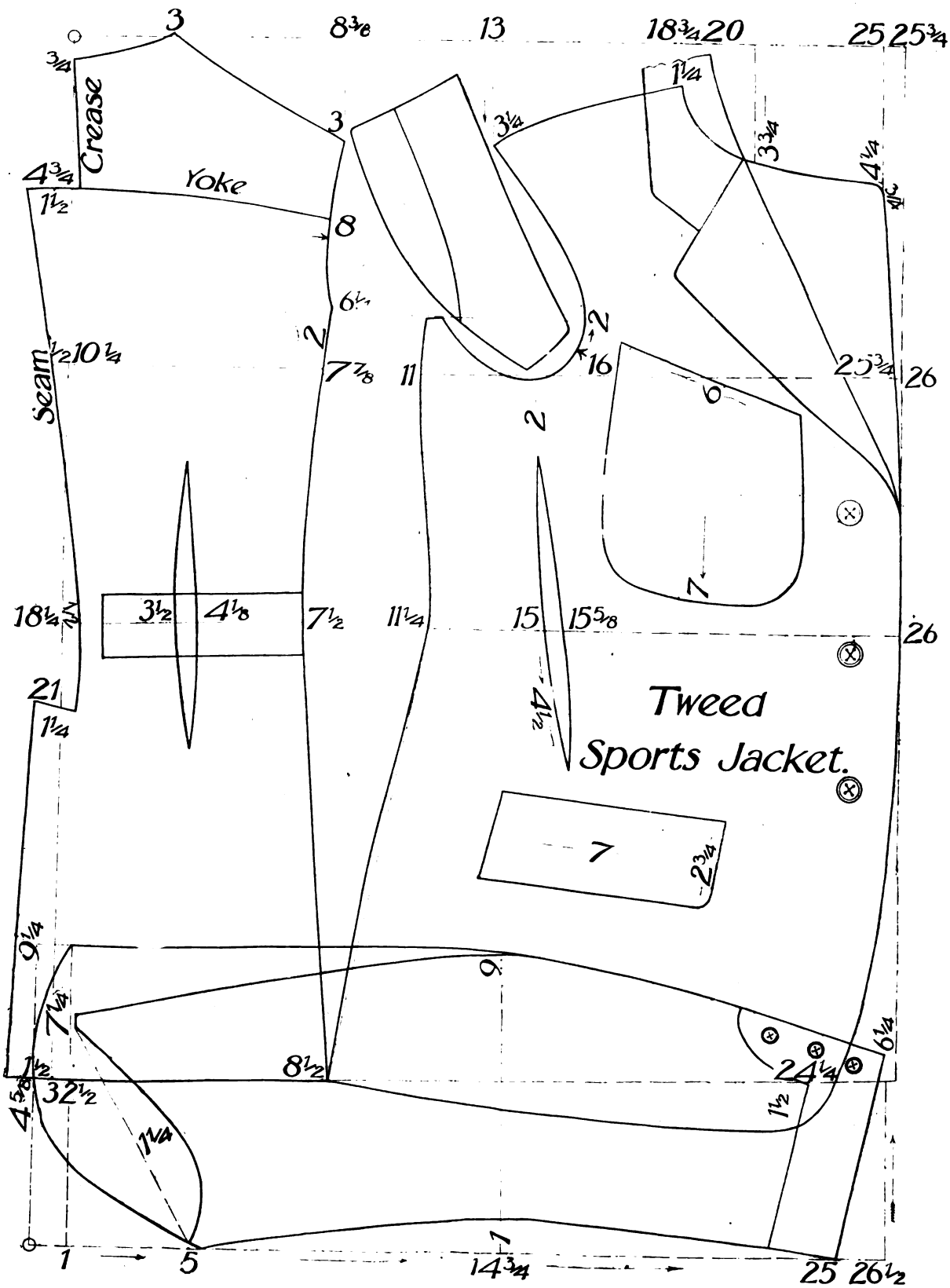

REDUCED MODEL OF FULL-SIZE DRAFT.

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City of London F.T. Society.

On Friday evening, February 27th, Mr. Fred Gibbs gave an interesting demonstration on the cutting of Keepers' Coats, before the above society.

After being suitably introduced by the President (Mr. Duffner), Mr. Gibbs said that Gamekeepers' Coats were garments that do not come in the daily routine of every cutter; but he thought it advisable for everyone to be prepared, for they never knew when they might be called upon to make them.

The materials used are usually whipcords, or Derbys, or some other strong material, for the gamekeeper is usually only alowed one suit in the year.

It is essential that the Gamekeeper's Coat should be easy fitting, for he practically lives in his suit.

Speaking about the scyes, Mr. Gibbs stated that it is the width of scye that is required, not so much the depth, as the arms are often raised for shooting.

These coats are generally lined with tweed, and the seams raised and stitched.

There is always a conspicuous display of pockets. Hip pockets with flaps, ticket pocket with flap, and generally an outside breast pocket with a flap; while two inside breast pockets are inserted, and also two large bare pockets.

The following is the system for producing a Gamekeeper's Coat laid down by Mr. Gibbs, to whose courtesy we are indebted for the privilege of reproducing same for the benefit of our readers.

Breast 36. Scale 18. Square lines A B C.

A to E is half scale.

A D is one-third of A E.

A to F natural waist length, 17 inches.

F to G about 2½ inches.

Square off from these points and measure in 1 inch at F and draw back-seam.

A to 3 is one-sixth of scale, and go up ¾in. for back neck.

Measure off width of back plus two seams to H.

E to I is half scale.

E to J is two-thirds scale plus ½in.

J to K is one-sixth scale plus ¼in.

E to L is half breast plus 3 inches.

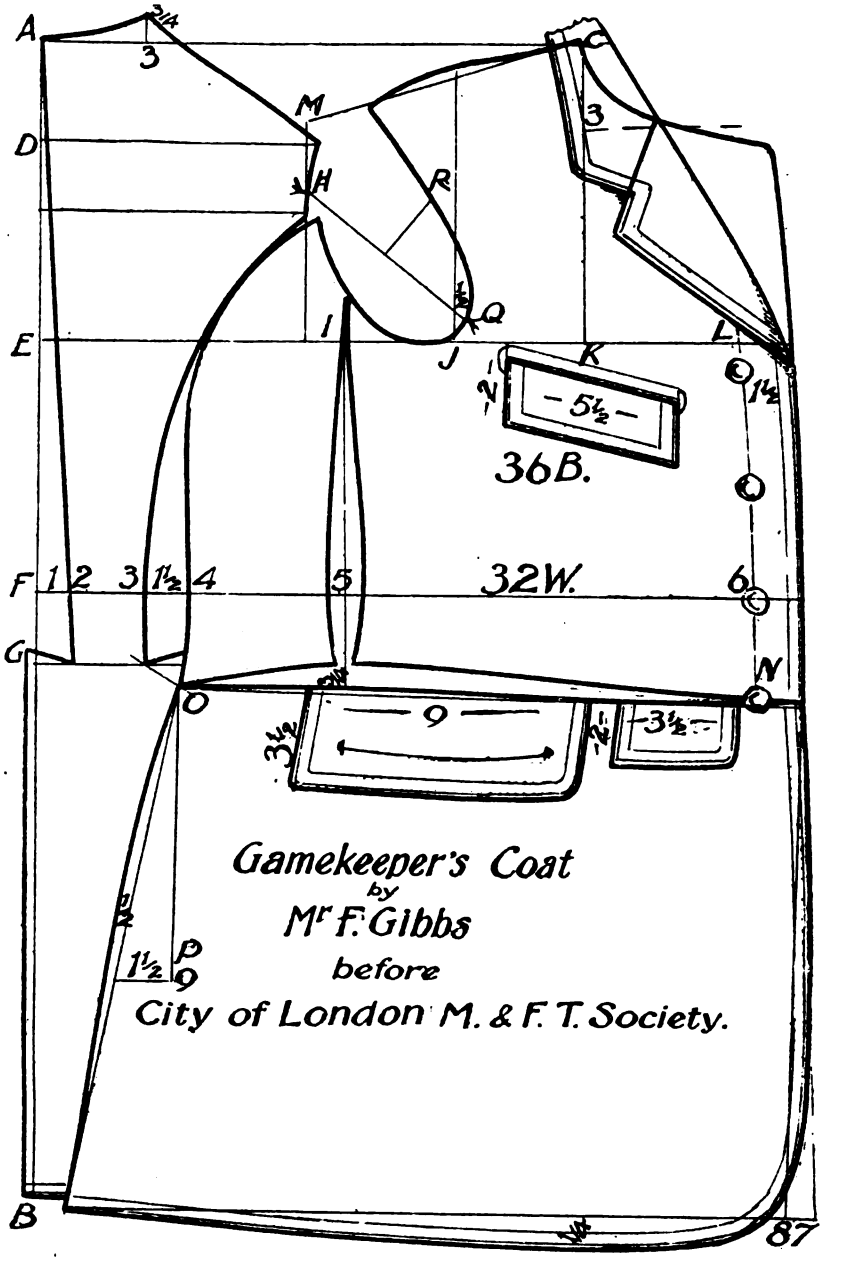
Square up from K to C for neckpoint, and rule across to M, which is ¾in. up above line D, and shape shoulders and scye.

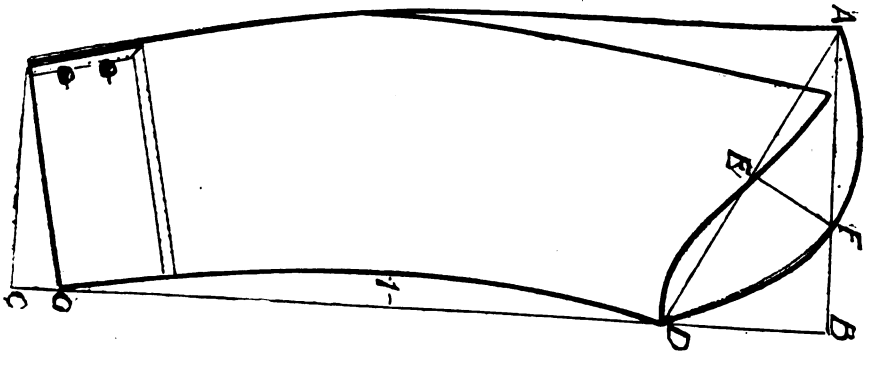
2 to 3 of back waist is made one-eighth of scale.

From 3 to 4 1½in. is suppressed, and 1 inch is taken out at 5.

The waist is made up to half measure plus 2½ inches at 6.

Square across from O and shape waist-seam.





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Square down from O to P, 9 inches, and go out 1½in., or according to fulness of skirt required, and add on ½in. of round.

Spring fronts of skirt out 1 inch, as from 3 to 7.

THE SLEEVE.

Mark front and back pitches as at Q and H, and rule across and bisect in centre and square to R.

Then measure round the scye, which will measure 18½ inches.

Square A B C of sleeve.

A to B is half scye.

B to D is the same as the depth from H to breast line, plus ½in. for ease.

Connect A to D and halve it as at E.

Square from E to F, which is the same distance as R from line H Q, plus ¼in.

Shape sleevehead. Measure off length plus seam allowances, and make C G 1½in.

Complete as diagram.

Women's Wear Fashions ONE PENNY WEEKLY
Articles on Cutting & Making up
Reliable Full Size Patterns
Many Fashion Figures
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Grading Raglans.

Several correspondents having asked us to give diagrams showing how to grade Raglans from one pattern, we have pleasure in complying with their request, and have prepared the accompanying diagram to illustrate our method.

The general rule for grading is to take at least two patterns, say a 32 and a 44, and grade for the intermediate sizes; but as our correspondents have started from only one pattern, we have taken the 36 size system, and show how to grade larger and smaller sizes from that.

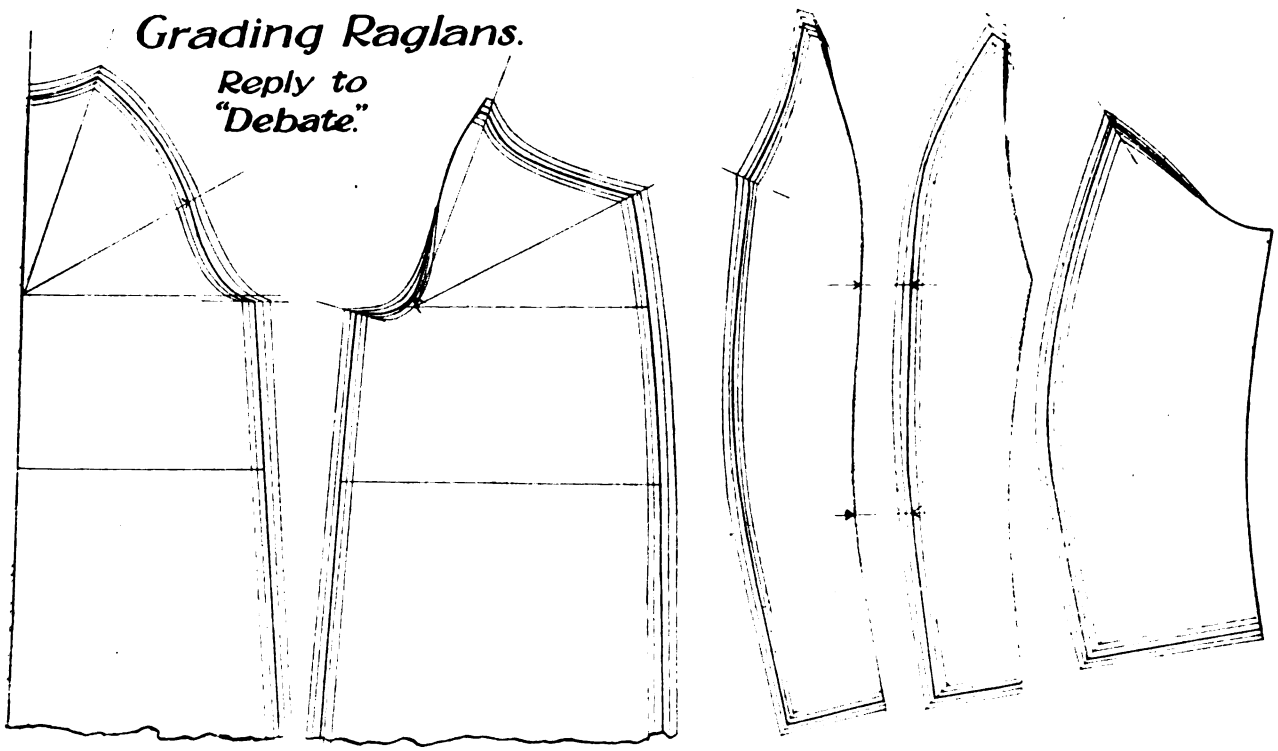
The grading of Raglans is a difficult task, and requires careful attention.

First mark depth of scye line and then draw line from back through neckpoint, back pitch on the back, and from forearm pitch through neckpoint, and lapel part of the forepart.

The depth of scye, width of back, front shoulder and across chest measures are best checked by a reliable scale of measures, such as the Vincent Scale, so often published in our journals. A capital guide is to add ¼in. to top of back neck, ⅜in. to width of back, and also to sideseams of back.

For the foreparts add ⅜in. to sideseam, and to shoulders and gorge, and ½in. to fronts.

The sleeves require to be treated carefully, adding about ¼in. in width, as shown, and about ⅜in. to ⅝in. at the top. Of course the sleeves must be checked carefully with the back and foreparts, and the balance-marks inserted. Check forearm and hindarm of the undersleeves, and be sure not to get the hindarm short. With care there is little difficulty in grading a reliable set of patterns by this method.



TROUBLE WITH A PAIR OF BREECHES.

W. E. has made a pair of breeches for a gentleman; they are all right when the wearer is walking, but when he sits down a pleat is formed on each side of the seat-seam which is very uncomfortable.

From our correspondent's statement we are of the opinion that there is insufficient length of seat-seam. What is required is increased angle to the seat-seam, while at the same time "W. E." would do well to see that the legs are opened a little more, and also more fork room given generally. The putting on of a deeper seat-piece will be beneficial. See that the back brace buttons are not put too wide apart. 3½ inches being about right.

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THE ADVANTAGES & ATTRACTIONS OF THE TAILORING TRADE

A LECTURE DELIVERED TO YOUTH3 & THEIR PARENTS AT THE BANDLEHOW ROAD L.C.C. SCHOOLS ON BEHALF OF THE CHARITY ORGANISATION SOCIETY.

The Charity Organization Society are arranging a series of lectures to be given by representative gentlemen of various trades, with the view of inducing the rising generation to learn some definite calling, rather than for them to belong to that large number who are "jacks-of-all-trades-and-masters-of-none," and from which class the largest number of appeals for help come.

Mr. W. D. F. Vincent having been asked to give the lecture on "Tailoring," readily agreed, and on Thursday last a large number of lads and their parents, as well as a goodly number of representative ladies and gentlemen, met in the Central Hall of the L.C.C. School, Bandelhow-road, Putney, to listen to him.

The chair was taken by the Rev. Cockram, the resident minister of the Presbyterian Church, who, in his opening remarks, said how gladly he welcomed this movement, and whilst the lecture had been arranged for the benefit of the lads present, yet as one of the great army of clothes wearers he was looking forward with great interest to the lecture, so that he might learn some of the conditions under which clothing was made. He therefore had much pleasure in calling upon Mr. W. D. F. Vincent, the Editor of the "Tailor and Cutter," to deliver his lecture.

On rising, Mr. Vincent said:

Mr. Chairman, Ladies, Lads and Gentlemen.

When the Secretary of the Charity Organization Society addressed a letter to me in my capacity of Editor of the "Tailor and Cutter," asking me to help in arranging for a lecture to be given to an audience representing the rising generation on "The Attractions and Advantages of the Tailoring Trade," I felt it was a "clear call for me" to tell that which I know, and testify to those things which I have seen in connection with its possibilities.

My position as Editor of the "Tailor and Cutter' has brought me in contact with thousands of journeymen, foremen and master tailors from the West End and the City of London, the Provinces, the Colonies, and many other lands across the seas; and as it has been my business to learn from them the conditions of life under which they work, I am able to speak to you from an extremely advantageous point of view.

THE SEWING MACHINE.

During the past fifty years the tailoring trade has passed through a revolution of the most extraordinary character: the perfecting of the sewing machine made possible the production of an altogether cheaper set of garments than was formerly thought of, and although the tailor first abused it and termed it a mangle and other opprobrious names, yet he finally came to use it, and now looks upon it as the friend which helps him to earn more money than was formerly possible, so that today the rattle of the spool and the shuttle is heard in the high-class workroom as well as in the lower-class factory, its lightning speed being only limited by the force of the driving power and the ability of the operator to guide the work.

TAILORESSES.

Another factor which has also played an important part in the great change that has taken place is the enormous increase there has been in the number of women and girls employed in the making of garments. In the ten years, 1891-1901, they doubled their numbers in London, and they must have increased at a much greater speed in such cities as Leeds, Liverpool, Manchester and many other places where the manufacture of ready-made clothing has been specialised.

Formerly it was quite the exception for a woman to help a man tailor unless she happened to be his wife or daughter; but to-day the vast majority of West End journeymen have their female assistant; whilst in the city and the team workshops it often happens there are twice as many women as men.

TAILORS.

These factors, however, have not reduced the demand for men tailors; but if the census returns mean anything they have rather increased it; and whilst their growth in numbers has not been so remarkable as with the tailoresses, yet it has been substantial, for during the twenty years, 1881 to 1901, their numbers, as set forth in the census returns, have increased from 40,300 to 80,074.

A remarkable thing about the tailors of England to-day is their cosmopolitan nature; so great has been the shortage of British boys entering the trade that we have had to import an enormous number of aliens. Russians and Swedes, Poles and Hungarians, Dutch and Germans, Austrians and Italians, and a large number of other nationalities, have now all found a home in this country, and an outlet for their talents with the needle and shears.

From this you will see there is plenty of scope for British boys to employ their energies in making garments for their countrymen and women, as well as for purposes of export.

HEALTH.

One of the first advantages I must mention is that tailoring is a healthy trade, for despite the wretched workshop accommodation that was formerly provided, and the evil habits that were practised by large numbers, we still find the rate of mortality amongst tailors is below the average for all people, it comparing as 989 to the average 1,000 for all males, or 11 per 1,000 less; and even then we find many deaths arose from such preventable causes as drunkenness, as the tailors of England now know well, for at present their sobriety will compare favourably with that of the members of any trade; but there is still a large number who get stricken with consumption, owing to their neglect or ignorance of the laws of health; so that the lad who determines to live a sober and intelligent life will enjoy far better health as a tailor than he would in scores of other occupations.

The fact that he works indoors and is protected from the vagaries of the weather, and is thus shielded from colds and such diseases as result from exposure and fatigue.

Thus we find Health and Comfort as two conditions which can be claimed as the heritage of tailors, in greater measure than belongs to the general average; and as Health is the first consideration of success in any calling, we think this is a very important point.

WAGES.

In the next place the wages earned by tailors compare very favourably with those of other artisans, such as builders, carpenters, painters, printers, clerks and counter-men; and whilst it is difficult to dogmatise in this matter, owing to the extremely varying conditions, yet we find 10s. and 11s. a day is often paid for skilled team workers, and 8s. 6d. or 9s. a day for those of less ability. The price of 1s. 1½d. per hour, or 55s. per week, has been registered by the Board of Trade as the minimum wage for ladies' tailors, and many men's tailors earn a still larger sum. The fact that piecework prevails

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so widely makes it difficult to state positive sums, but when the late strike was in progress in the West End of London, the master tailors produced their wages books as evidence that many journeymen tailors earned far more than the £160 a year necessary for them to be called upon to pay income-tax, and many of them have this year paid it, thereby showing that the statements made were more or less true.

SCOPE FOR ADVANCEMENT.

That, however, is only half the story, for there is no other trade I am aware of which offers such a field for advancement, for in the course of a very few years the youth may emerge from the apprentice to the journeyman, only to advance to the position of a foreman earning anything from two to ten pounds a week, and which, in its turn, is but a preparation to the wider field for prosperity of a master tailor.

I could tell you of vast fortunes made by tailors, of knighthoods conferred on tailors, for their valuable services to the public, and many other extraordinary happenings; but I do not wish to "paint the lily or perfume the rose," for without these exceptional experiences it is evident to the more casual observer that tailoring provides a road to wealth that is as easy or easier, to traverse as any other.

HONOURABLE.

I now take another step, and wish to emphasise another self-evident fact that it is a thoroughly honourable trade. It provides for the needs of the whole human family, and whilst, perchance, there may be here and there some few vain women and weak-minded men who are extravagant in clothes, yet they are very few, and it can be safely claimed that the vast majority of the tailor's customers come to him to be clothed as much for decency and warmth as for decoration; and as the great philosopher of the last century, Carlyle, informed us that society as it exists today is founded on cloth, so it is only by the tailor's aid the King is able to hold his councils and levees, or the Queen her courts and other ceremonies. Without enlarging further on this point you will see at once how honourable the trade of a tailor is.

A CONTRAST.

Now think for a moment how different it is with some other callings. The bookmaker who lives by betting dares not think, or he will be haunted by visions of wrecked homes, blasted lives and suicides' graves; or take the brewer and the publican whose business produces that vast army of drunkards which marches, tens of thousands strong, every year along a pathway of misery and despair to the asylums and prisons, and at last come to an early death.

Ladies and gentlemen, these charges can never be made against tailoring, and if its followers are not happy, it must be their own faults, and not that of their trade.

Here, then, I have already shown you that tailoring offers its followers

HEALTH, WEALTH AND HAPPINESS.

And in order to emphasise this, let me repeat an old story, and, at the same time, explain to you the meaning of an old sneer which declares that a tailor is only the ninth part of a man.

It is recorded that once upon a time in the long ago a poor wretched homeless and forlorn lad called at a shop where nine tailors were working in warmth and comfort, and asked them for help, and they, having enough and to spare, each subscribed a trifle for his immediate needs, and then told him if he would make himself useful they would, between them, teach him their honourable trade, to which suggestion he gladly agreed; and ere many years had gone by the boy had not only grown to young manhood, but had become an expert tailor. His master noted his skill, and took him into his shop to assist him, which was only a stage towards becoming partner, and then sole proprietor.

Possibly he married his master's daughter and became Lord Mayor, after the pattern of Dick Whittington; but of this I cannot say; but the story does state that when his wealth had increased so much that he was able to set up a staff of liveried servants, he had engraved on his crest: "Concordia Parvæ Crescunt," which, being interpreted, means, "By harmonious working small things become great," which was his way of saying, "Nine tailors made a man of me"; and this has been on the tailors' coat of arms ever since.

Surely this is something to be proud of. Nine tailors making a man out of a poor homeless lad! Are there not men and trades engaged in depriving men of their manhood rather than helping forward in any way the ennoblement of the race or the elevation of their fellows:

This legend indicates as much the goodness of heart of those engaged in the craft of tailoring as it does of its possibilities for advancement in life.

It is most certainly true, too, that in another sense the results of our labours enable men and women to appear at their best, and often helps them to secure lucrative employment, or to extend their business in a very considerable way; and so it has become a proverb that it is the tailor makes the man.

WORLD-WIDE.

The next point I wish to emphasise is that tailoring is a good calling in every civilised country.

Visitors from the new world tell us of the chances there are in the States and Canada. Reports from the Antipodes tell of the rapid progress of our fellow-craftsmen in New Zealand and Australia. The "Tailor and Cutter" and kindred publications all find a ready sale in Africa, India, Japan and China. Even the unchanging East provides us with customers in Egypt and Persia; whilst students come to us from Turkey and Greece, Austria and Russia, so that the man who is expert with his needle and shears can easily circle the globe and find customers for his labour in every country and every clime.

Even the Army and Navy find it necessary to have their own tailors, so much so that the master tailor in the Army and the tailor in the Navy find themselves in vastly better positions than most of their fellows, for they are treated as highly skilled craftsmen.

AGE AND ACTIVITY.

Another point that is worthy of consideration is that it is a calling which can be followed much longer than most trades. The last census showed there were 272 tailors in London alone of 75 years of age and-upwards. This is a most important matter in these days when the cry of "too old at 40" is so often heard, and the man whose hair is turning grey or is thinning on the top finds it difficult to get employment. It would be quite easy for me to give you names of many who are well over three-score years who are easily able to hold their own as journeymen and foremen, whilst as masters they are, of course, able to conduct a very lucrative business.

EASE OF START.

This leads us to the next point, viz., that a man can start in business for himself on quite a small amount of capital. His tools are by no means costly, as you will realise when I enumerate them. For the journeyman they are, needle and thimble, scissors and goose (or iron), sleeveboard and sewing machine. The foreman requires even less: an inch-tape and a square, a trousers stick and a pair of shears, and with a piece of chalk and a proper knowledge he is ready to cut any garment. As a master he need not even have an expensive shop, for many a good business is carried on in private houses, or on first floors, which can be fitted up quite cheaply: a table and a mirror, a few fashion plates, and, possibly, a dummy or two, a couple of chairs, and a few shelves for trim-

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mings or cloth, and the master or merchant tailor is ready to transact business. His stock need not be large, for woollen merchants will be only too pleased to supply him with pattern bunches from which he can sell and then order just the length he requires, so that you will see it is by no means difficult to commence on your own with far less capital and much greater ease than in the majority of trades. The draper, the grocer, the engineer, the builder, the civil servant and the bank clerk are all more limited in their outlook than the tailor, as he realises he has the whole world, with a population approaching two billions (2,000,000,000), the vast majority of whom have to be clothed. The emperor in his imperial robes of state and the little babe in his swaddling clothes, the rich man and the poor man, and even the beggar and the thief must have the tailor's productions in some form or other, and, what is more, if it were not for the art productions of his nimble fingers and inventive brain it would be quite impossible for a large number of those in positions of command to secure that ready obedience from their subordinates that is absolutely necessary for the maintenance of order and the upkeep of the fabric of society itself.

SCOPE FOR EVERY GENIUS.

I now want to emphasise another thought, and that is, to direct your attention to the scope there is for the employment of every talent that genius can produce in the execution of his calling, and the ennoblement of his calling. Is he a scientist? He will find the employment of mathematics, physics and chemistry most useful. Is he an artist? There is scope for him to design garments the form and colour of which shall give painters subjects to copy on their canvases. Is he an organizer of men? He will find his chance in arranging the duties of thousands of workers in factory or workshop; whilst the knowledge of literature and such other subjects as are summed up in culture, will qualify him the better to deal with those ladies and gentlemen who will be his customers, as well as to hold his own in other walks of life, should his taste and time lead him in that direction.

HOW TO ENTER THE TAILORING TRADE.

I am also asked by your Secretary to give some particulars as to the best way of entering the tailoring trade, and I have pleasure in doing so.

For many years past one of the great cries has been the dearth of apprentices, and there is unfortunately, too much truth in the statement, for, owing to a dispute between the Master Tailors' Association and the Workmen's Societies, the shops working under Trade Union rules do not accept apprentices; but this is not so serious a hindrance as it appears, for the proportion of masters or workmen who belong to their respective bodies is not large, and others are quite willing to receive apprentices, as will be proved by the insertion of an advertisement in the "Tailor and Cutter," or your local paper, or a call on some of the tailors in your district.

We do not think it desirable in the interest of the trade for the apprenticeship to be of less duration than four years, though we have known some few that have been for three, but others have been for five, or even six, and something depends on the lad's age at starting. Assuming a lad has passed his fourteenth birthday, he may be expected to serve at least four years, and if his parents keep and clothe him, to receive 5s. to 6s. a week the first year, 7s. to 8s. a week the second year, 9s. to 10s. a week the third year, and 12s. to 15s. a week the fourth year.

In the first year he should acquire a sound knowledge of the elementary principles of his art, such as how to make the various stitches quickly and neatly, both by hand and machine; how to use the iron so as to produce the varied effects of stretching and shrinking, pressing and damping; the putting in of pockets, the making of sleeves and such-like details. The next year he would have to learn the principles of garment building so as to provide for the concavities and convexities of the body, and, during the same period, be entrusted with the making of trousers, and possibly vests. The third year should lead him on to the higher arts of finish and decoration, such as the making up of edges, putting on velvets, furs, silks, etc., for collars and facings; the various ways of finishing the seams, pockets, etc., etc., and, during the same period, try his hand at making Lounge Jackets.

During the last year he should have an opportunity of helping, and if suitable progress has been made, of making Frock and Dress Coats, ladies' costumes and other special types of garments. He will find if he acquires this much in that time he will have done well.

He will then be ready to come for a course of instruction at the "Tailor and Cutter" Academy, where, in three months, he will be able to acquire a thoroughly sound knowledge of cutting both ladies' and gentlemen's garments.

Experiments are being made by some institutions in London and various Provincial cities to teach tailoring, but so far it can hardly be said to have proved a success, and I am quite sure these cannot compete successfully with the apprenticeship method.

During the period of apprenticeship the lad ought to take every opportunity of attending evening school, taking such subjects as drawing, English composition and grammar, literature, bookkeeping, etc., for if he is to come to the front of his trade in the future it will be necessary for him to be a cultured gentleman, as well as an expert tailor.

Above all, he must remember that the one thing which spells success in the tailoring trade, as well as every other walk of life, is character; and with the development and ennoblement of this let me urge him to become definitely associated with some place of worship, and attend its services regularly. Shun strong drink of every kind. Select your companions for their goodness as well as their brilliance, and then, God helping you, the time will come when you, too, will be able to say, nine tailors made a man of me in the highest, truest, noblest sense.

CONCLUSION.

Now, my young friends and ladies' and gentlemen, I must not overburden you, and whilst I have by no means exhausted my subject, yet I have touched on the more outstanding attractions and advantages of tailoring as a calling in life, and I must now finish with a few more sentences; and lest you should be led astray by the good points, I must tell you, tailoring, like all other callings, has its drawbacks and difficulties. The demand for your services will sometimes be spasmodic; there will be periods when you will have leisure enough and to spare, but these will be quickly followed by times when you may work night and day if you are so disposed. It is a trade in which credit has been allowed far too much scope, and ready-money transactions have not been enforced as they should have been. It is a calling in which business qualifications have all too often be neglected, though there is certainly no need for this, and if, indeed, there are a few disadvantages, these should prove but spurs to stimulate our energies and intellects, calling forth those threefold qualities of tact, push and principle which will enable us to achieve the very highest success, making a name for our productions that shall be honoured all over the world; which, in its turn, will bring that golden harvest, and so secure the needful for supplying our dear ones and ourselves with the necessaries and luxuries of life, and provide a competence which will keep us in comfort during the eventide of life, as well as enable us to enjoy the unspeakable privilege of smoothing life's highway for those less-favoured men and women who, not having chosen the high and honourable calling of tailoring for the business of their lives, have missed both its privileges and its rewards.

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The lecture was fully illustrated by between 70 and 80 lantern slides, mostly made from life photos, and dealing with the various points advanced by the lecturer.

At the close the lecturer also projected on the screen various drawings which had appeared in the "Illustrated London News," "The Mirror," "The Sketch," the 'Daily News," and other illustrated papers, portraying the home workshop, the sweater's den, the crowded factory, as well as many photos of model factories, such as the Army Clothing Depot, Messrs. Lotery and Co.'s factory, and others.

At the close of the lecture a hearty vote of thanks was carried with much enthusiasm.

Students' Portrait Gallery.

MR. C. N. CHANDABHOY.

Just about six years ago we received a visit from a young Parsee gentleman, who hailed from Bombay. He had made the journey from India to place himself under our guidance and instruction to qualify as a cutter of all kinds of tailor-made garments. He entered into the work with enthusiasm, and from the beginning of his course until its completion, he gave every evidence of his adaptability for the work.

Beginning with the ordinary garments of every-day use, and accomplishing all that his instructors required of him in that department, he proceeded to master the intricacies and details of several branches of special work. His progress was steady and consistent, and when he had completed his term, underwent the usual examination and was successful in obtaining a First Class Diploma, and returned to India.

Our student, Mr. C. N. Chandabhoy, was already established in business as a tailor, outfitter and general merchant, and was able to turn his newly acquired knowledge to profitable use in his own business, and immediately benefitted his staff of assistants and tailors.

We had the pleasure of examining some of Mr. Chandabhoy's made-up garments sent from India, and both in cut and workmanship they were good interpretations of London West End styles.

After a period of six years or more, Mr. Chandabhoy sighed for new worlds to conquer, and decided to pay London another visit in order to combine business, study and pleasure; and shortly after he arrived in England paid us a visit and arranged to take a further course of instruction. The object of this second course was to acquire a knowledge of several more special subjects, and also to endeavour to obtain the coveted Honours Diploma. Once again he took up the thread of his studies, and by steady and diligent application accomplished the task which he had set himself.

Mr. Chandabhoy was congratulated by the Staff, and also by his fellow-students, on his success, and he will be able to carry back to India a tangible token of his diligence during the business holiday in London.

Mr. Chandabhoy returns to India at the end of the present month, and the Staff of the "Tailor and Cutter" wish him renewed success when he once more arrives at home. If patience, courtesy and enterprise are valuable assets in a business man, they are possessed by our late student, and they wish him every success when he returns to Bombay with an enhanced reputation as a cutter.

MR. C. N. CHANDABHOY.

MR. F. GARDNER.

MR. F. GARDNER

Is one of the recent students from the above district, and claims Frampton-on-Severn as his native place. Here he served his apprenticeship, and worked for some years as a journeyman tailor in a good local trade. There are many good sportsmen around this district, and he had many opportunities of exercising his talent on the different varieties of garments used for sporting purposes, as well as the more genteel outfits used for special occasions.

Young Mr. Gardner determined to pay a visit to London and acquire a knowledge of cutting, and entered as a student last autumn.

He proved to be an apt pupil, and soon succeeded in overcoming the knotty points which are a preliminary to all useful studies. During the course of his term he took part in one of the students' competitions and gained a honourable position by running the prize-winner very closely.

When he had gone through the full course of instruction and acquired all the necessary subjects, he sat for the usual technical and practical examination, and gained a First Class Diploma with distinction.

Mr. Gardner was very popular with his fellow-students, and took part with great zest in their rambles and football matches.

On the completion of his term he was recommended to a temporary situation where help was required to get through the rush of Christmas orders; and has now secured another position in London, where he will have the opportunity of enlarging his experience.

Many of our readers, especially West Country subscribers, are acquainted with the beautiful Severn Valley, a district from which many of our students hail.

Almost every town and city along its banks, from Welshpool and Shrewsbury to Worcester and Gloucester, has at various times sent some of its sons to pass under our instruction for a longer or shorter period.

The West Country is still a good district for honest tailoring, and the young men who visit us are usually well grounded in the essentials of their trade, which is a great asset to all students of the art of cutting.

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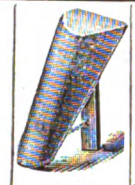

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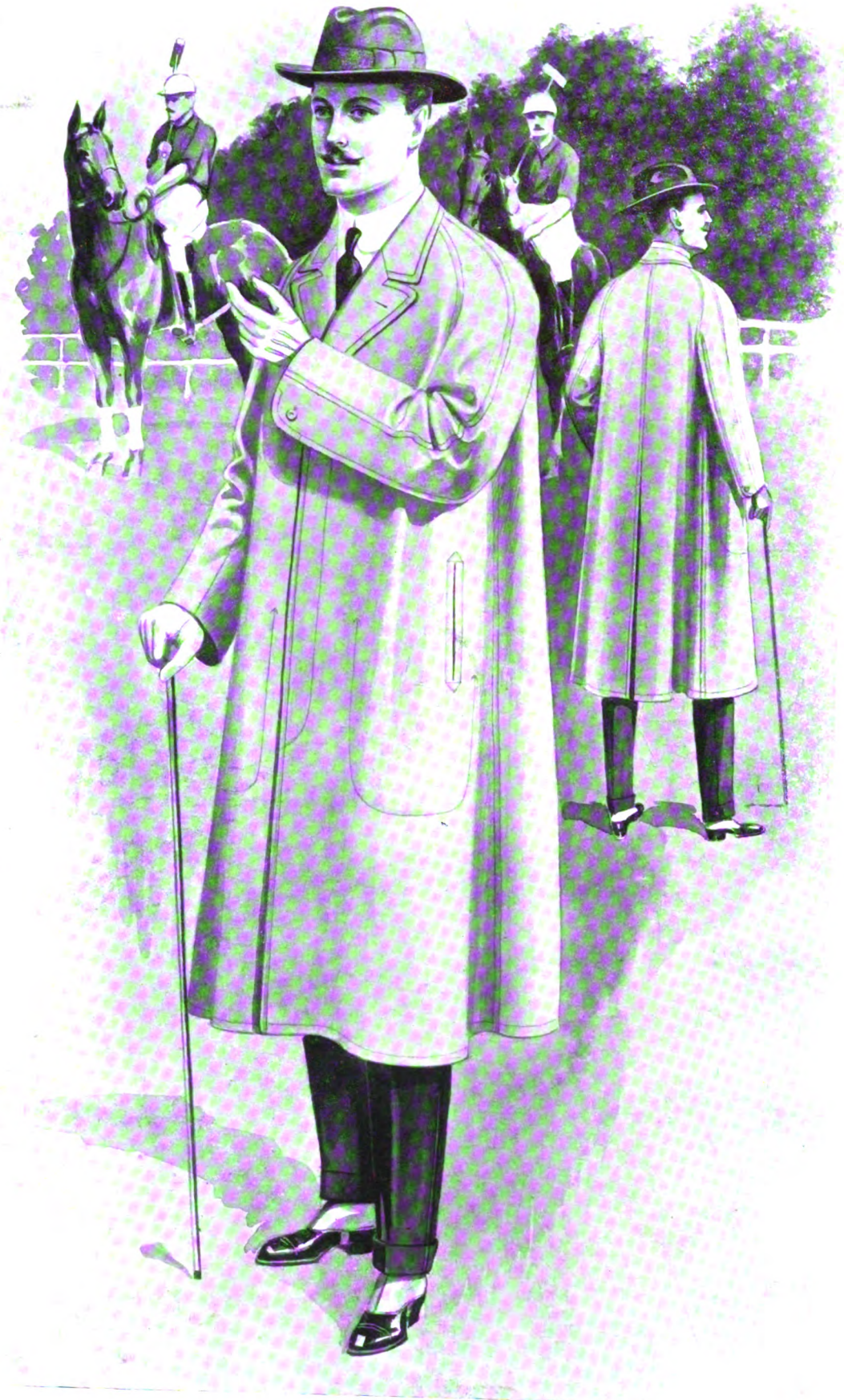

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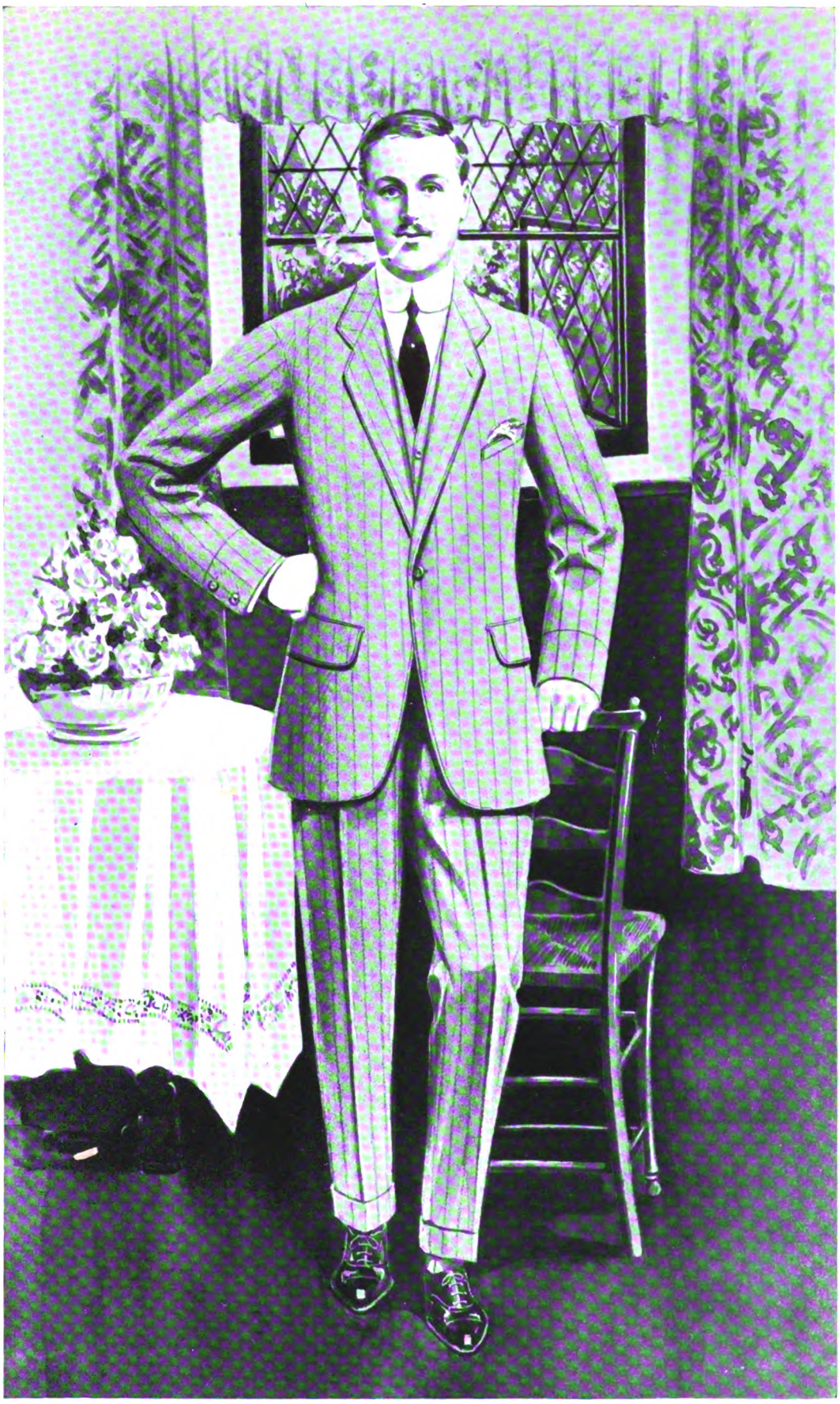

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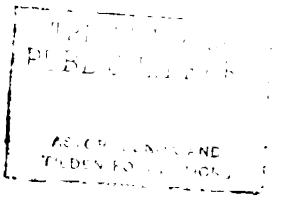

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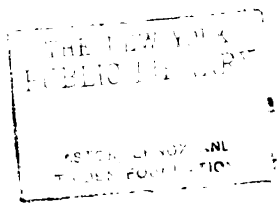

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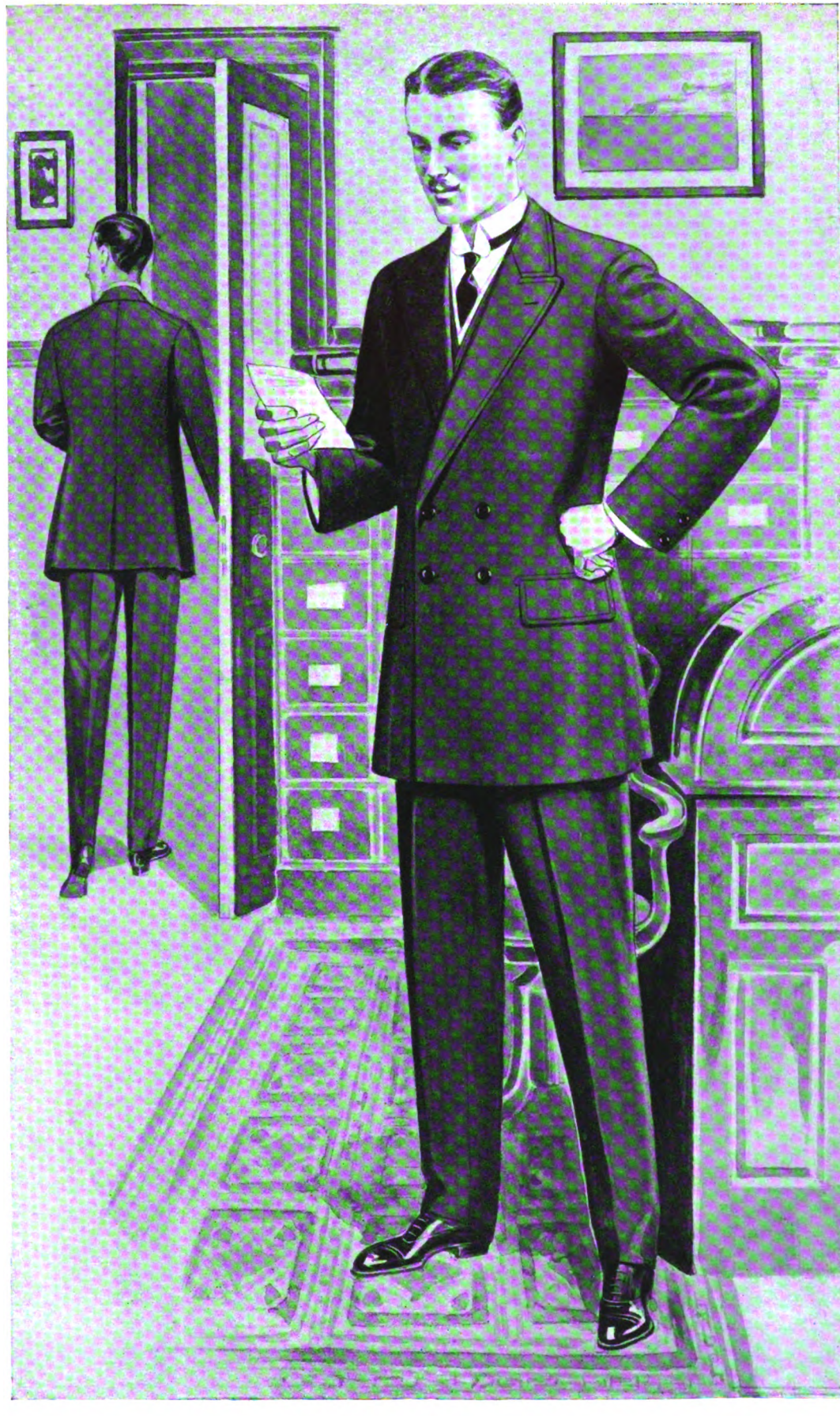

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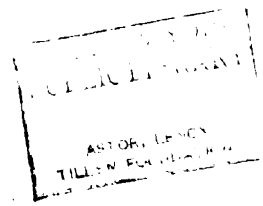

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AND

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PUBLISHERS AND PROPRIETORS:
THE JOHN WILLIAMSON COMPANY LIMITED, 42, GERRARD STREET, LONDON, W.

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The Gentleman's Tailor.
WITH WHICH IS INCORPORATED THE "MONTHLY"
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Vol. XLIX. No. 6. JUNE, 1914. Price 1s. 0d.

FASHIONS FOR THE MONTH.

With this issue we present our summer coloured plate of fashions for gentlemen, which has been drawn by an eminent fashion artist.

The scene depicts a meeting on one of the popular racecourses, and forms an excellent realistic interpretation of the variety of dress on such occasions. All the details have been carefully brought out, and the effect of the colouring has enhanced the value of the plate.

Commencing at the left-hand side there is a particularly smart D.B. Reefer Suit. The coat is made to smartly define the waist, and the lapels are of the neatest order.

The vest is S.B., and buttons fairly close up, and is brightened with a white vest slip.

The trousers are cut fairly wide and finished with permanent turn-ups.

The second figure is wearing a fashionable summer Raglan Raincoat, made very easy-fitting, and finished fly-fronted, and has D.B. lapels, while the sleeves have a seam over the shoulders. This gentleman favours a light brown tweed suit.

It will be noticed that patent leather boots with light uppers are greatly in evidence this season.

The third figure shows a lady dressed in one of the latest styles of outdoor costume suitable for such occasions. The coat is semi-fitting with seams to shoulder in front. The style of collar is a revival of an early period, which, with the smartly cutaway fronts and white vest, adds splendour to the effect.

The vest is made with the popular V-shaped opening, and only three buttons are placed on fronts, the latter being smartly cut away from the waist. The collar is of the Medici style and lays over collar of coat.

The skirt is of the two-piece variety with seams at the sides.

The next figure portrays an ideal summer tweed suit. This design will appeal to gentlemen as being as nearly as possible perfection. The style of fronts will suit those who desire something smart.

The next figure shows a button-three Lounge Suit, and looks very smart.

The sixth figure shows one of the smartest illustrations of Morning Coat Suit we have ever published. The waist is well defined, and the run of fronts from the button which secures the neat lapels is of a most graceful character. An outside breast pocket is a prominent feature. The edges are bound with ¼in. ribbon binding, which looks particularly smart and dressy.

The S.B. vest is made of white pique, and shows above the turn and at the waist, thus effecting a pleasing relief.

The trousers are of a neat hairline or West of England, and are made fairly wide at hips and knees, and taper smartly to the bottoms.

On the next figure we get an excellent back-view of a smart flannel Lounge Suit; while on the next is to be seen the smart style of white riding breeches and jockey's blouse.

Passing on we are next rewarded with a splendid illustration of a grey flannel Lounge Suit, made easy fitting and finished with low-rolling lapels and patch pockets. The trousers are cut easy-fitting, and are finished with permanent turn-ups.

On the second figure from the end we get a view of a fashionable Frock Coat Suit. The coat is made to button two, but shows three buttons.

Here, again, the white vest slip adds a touch of smartness that instantly appeals.

The trousers are of a neat striped West of England, and goes admirably with the dark coat and vest.

The end figure is wearing what may be termed the latest style of Lounge Suit. Buttoning three, with D.B. lapels and rounded corners, the coat looks smart.

The S.B. vest shows a little above the turn, and the trousers are finished with permanent turn-ups and creased down fronts.

In addition to having an excellent interpretation of the smartest footwear, there is also a variety of headwear illustrated.

Coming to the smaller plates, the first one illustrates an ideal Golfing Suit. Made from tweed or flannel, the coat is cut easy-fitting, and may have the sleeves made in the pivot style.

Loose-fitting knickers folding well over the knees and finished with broad bands are the ideal features of the nether garments.

The last plate illustrates a fashionable Tennis Suit made from flannel. The jacket has the edges bound with broad silk ribbon and finished with patch pockets. This ribbon binding is of a contrasting colour, and adds a brightness to the garment.

The trousers are cut very easy-fitting and made with permanent turn-ups.

We also present a full-size pattern of a fashionable Lounge Coat.

As the season is a record one for tailors, who find time limited, we may remind our readers that we make it our special business to supply reliable patterns of any of these styles at the following rates: Specials 1s. 3d. each, models 1s. each, seven for 5s., post free. Address The John Williamson Co., Ltd., 42 Gerrard-street, W.

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STUDENTS' COMPETITION.

DESIGNING. CUTTING AND MAKING A LOUNGE JACKET.

Another competition which is one of the features of our courses of instruction has just been held amongst the students who have been attending the Academy. Various methods are followed in these competitions: sometimes a student is deputed to act as the customer, and submits to the ordeal of being measured by a large number of his fellow-students. On other occasions a member of the Staff may be the subject of operations; while in some instances the competition centres round a letter-order.

The competition in the present instance was over the last-named—a letter-order for a customer living at a distance.

The competitors were given a few of the principal measurements, and the details, such as the sectional measures, had to be filled in by those who entered for the prizes offered.

The following are the particulras of the

The following are the particulars of the bought of students:

ORDER.

John Brown.—S.B. Lounge Jacket; 2 side pockets, 2 inside B. pockets, T.P. in facing of left forepart. Tall figure; large shoulders; B. 39½, W. 36½, 7⅝, 21½, 32½, 17¼. 31.

It will be observed that several of the measures usually taken direct on the figure, such as the depth of scye, front shoulder, over-shoulder, and width across the breast, have been omitted. Marks were to be awarded for the correct, or nearest measurements.

The announcement of the competition caused great excitement, especially amongst those who had gone far enough in their studies to qualify in the cutting of Lounges.

The usual rules were followed: each competitor to prepare his own pattern without any help; to mark the pockets, lapels, position of buttons, holes, etc. A separate sheet or diagram was allowed to show the practical details of making, such as canvas, haircloth, stays, etc., and also an economical lay, showing how the material could be taken out to the best advantage.

A list of trimmings, a workman's ticket, and a separate statement of the cost of production and the selling price was also expected from each competitor.

One of the strict rules of all these competitions is that no names of competitors or the district from which they hail shall be marked on the competing patterns. A nom-de-plume conceals the identity of every competitor, and when the packet containing the patterns and particulars are opened, the adjudicators proceed to the comparison and criticism of the patterns free from any knowledge of whom the competitor might be.

There were between 60 and 70 students under instruction when the competition took place, and about half of the number took down particulars and essayed to win the coveted distinction.

The patterns were prepared in the evenings, or during the spare time of the competitors, and were handed in to an appointed assistant before the adjudication took place.

Marks were awarded in the following proportions for the various sections of the competition:

Measures	8
Cutting Pattern	10
Style and Details	8
Practical Making and Manipulation	10
Economical Lay	8
List of Trimmings	6
Workman's Ticket	4
Cost of Production, etc.	4

The parcels were opened one by one, assistants on one side laying out the patterns, and another recording the marks as the adjudicator proceeded from pattern to pattern and point to point on each of the sections.

The examination of the patterns showed that great pains and also artistic ability had been exercised by almost all the contestants, and as each fresh parcel was examined it was evident that there would be a very close finish.

Quite a number of the competitors were receiving the same number of marks in some of the departments of the work, or a few points were lost in the preliminary sections, only to be gained in the latter divisions of the competition.

The plan pursued is a well-established one. Patterns or details which were perfect in any division or section received the full number of marks, but errors caused marks to be deducted. The students sat around the large table, notebooks in hand, making a record of any remarks from the judges likely to be of use on some future occasion, and also taking notes of the marks awarded.

The interest and anxiety of some of the competitors was very great, and the majority remained an hour behind the usual time to see and hear the final result. When the adjudication was about half-way through the judge complimented all those who were competing. The patterns and details were much above the average, and reflected great credit on all who were taking part in the fight for honours.

There was every evidence of care and forethought in the preparation of the patterns and the practical diagrams, while the clerical portion, such as the workman's ticket, and the financial statement of cost showed an appreciation of the paying side of tailoring.

Although the greater number of the competitors ran each other neck-and-neck, there was one set of patterns and diagrams which seemed to stand out from the others and set a standard. These ultimately proved to be the winning patterns, and were marked "Northerner."

The following is the order, and his list of sectional measures, as well as the alterations he made to arrive at the results:

S.B. Lounge, button 2, 2 side pockets and inside B.P., T.P. in left facing; figure tall; large shoulders.

B. 39½, 36½, 7⅝, 21½, 32½, 17¼, 31.

The figure is about 5ft. 11in. in height, with muscular and well-developed shoulders. The scye depth is one head.

The scye depth has been increased ¼in., the front shoulder ⅜in., and the over-shoulder ½in., above the normal proportion.

Breast 39½, waist 36½, scye depth 9⅞, waist depth 17¼, full length 31, across back 7⅝ plus ½in for seams, elbow 21½, cuff 32½, front shoulder 14, over shoulder 19⅛, across breast 8⅞ inches.

DIAGRAM OF JACKET.

Draw lines at right angles to each other from point marked A.

A to 9⅞ is the depth of scye.

A to 17¼ the length of waist.

A to 31 the full length.

Mark in ⅜in. at 17¼, and draw back-seam A to ⅜ and 31.

Square lines across from A to 3 the width of back neck; from 9⅞ to 22¾ the breast line, and 17¼ to 22¾ on the waist line.

A to 3¼ is the level of the shoulder-point.

Draw line 3¼ to C.

A to 5¼ is the level of back pitch.

Measure across width of back and allowance for seams.

Mark up ⅜in. at back neck and curve up to form section of neck.

Draw shoulder-seam, ⅜ to C.

Measure back from 22¾ to F, the width across breast, 8⅞.

The front shoulder measure (14) less 3 inches is placed on F, and sweep through neck-point. Advance tape to 22¾; increase 1 inch and sweep through segment made by previous sweep.

The over-shoulder, 19⅛; deduct O S shown on the backpart; place the amount on F, and extend to D the full amount.

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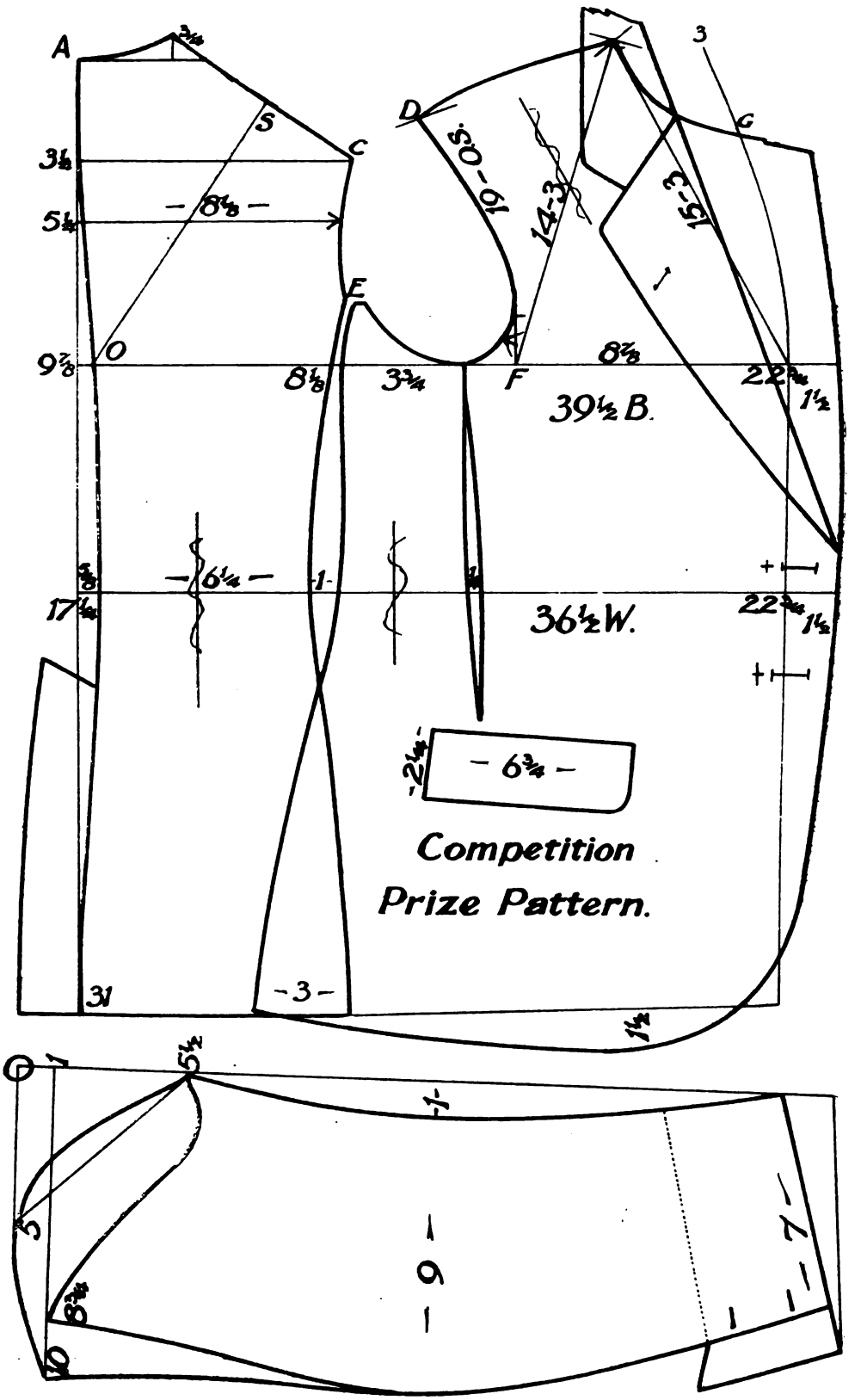

COMPETITION PRIZE LOUNGE PATTERN.

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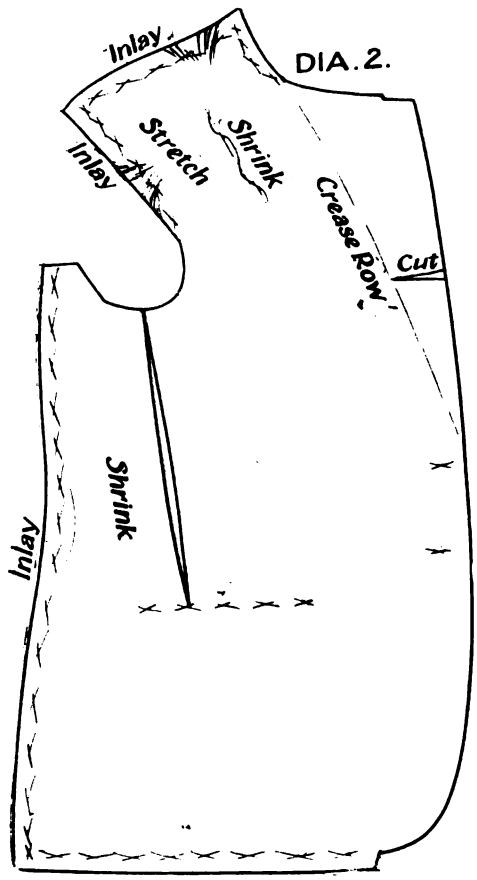
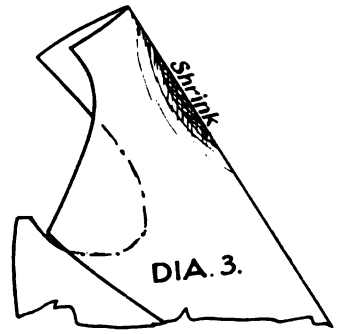
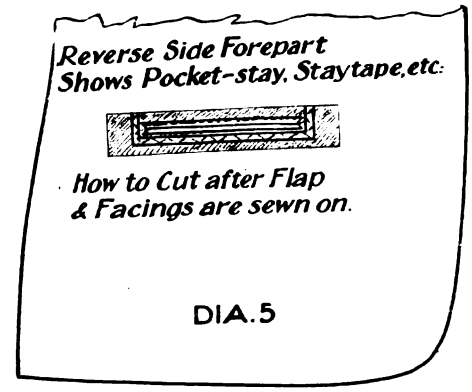
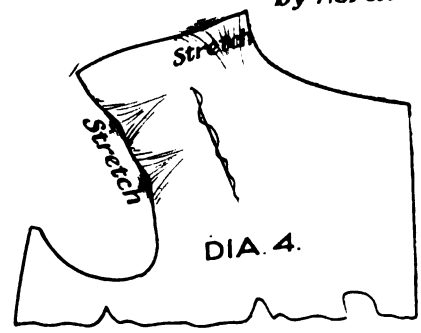


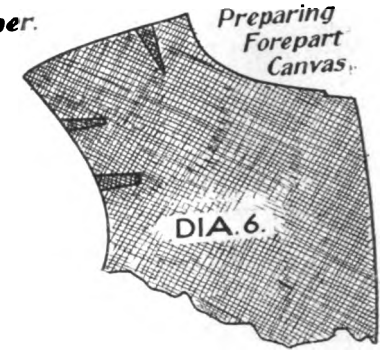




Practical Details on Making

by Northerner.





Make the width of shoulder-seam $\frac{1}{8}$in. less than on backpart.

Draw the armhole from D towards F, thence to the breast line, and up the back scye to E and C.

Mark out neckpoint to 3, and from 3 to G.

Form gorge by hollowing line from neckpoint through G.

Mark across the breast line, O to $8\frac{1}{8}$, thence to underarm-seam, $3\frac{3}{4}$ inches more.

The width of the backpart is $6\frac{1}{4}$ inches on the waist line.

Mark 1 inch suppression between back and forepart.

Draw sideseams of both back and forepart, as shown on diagram, and overlap 3 inches at the bottom.

Mark fish under arm $\frac{1}{2}$in. wide on waist line.

Add $1\frac{1}{2}$in. all the way down the front beyond centre line, $22\frac{3}{4}$ and $22\frac{3}{4}$, and continue to bottom, where it is $1\frac{1}{2}$in. below the straight line drawn across from back construction line.

THE SLEEVE.

Draw lines at right angles to O, as shown by O 5 and O $5\frac{1}{2}$.

O to $5\frac{1}{2}$ is the width across the armhole.

O to 1 is depth of hindarm-seam.

From 1 to 10 is width of topsleeve.

O to 5 is half of topsleeve.

Form round of topsleeve by drawing from $5\frac{1}{2}$ to 5 and 10.

Mark across 1 to $8\frac{3}{4}$ the width of undersleeve.

DIAGRAM 2.

This shows the material cut out, with inlays left on at the shoulders, sideseam and bottom. The thread-marking is indicated, and also the stretching and shrinking of the various parts, as well as the small cut on the front edge of the lapel.

DIAGRAM 3

Illustrates a method followed in shrinking the hollow between the neckpoint and shoulder-end; while Diagram 4 shows the effect produced as the result of the manipulation on the previous diagram.

DIAGRAM 5.

This diagram has been reduced by photography, but is clear enough to be followed. It shows the inside of the jacket with the stay across the pocket-mouth and the staytape baisted on. This diagram illustrates the method of preparing the pocket mouth, and also how to cut it after the flap and facings are sewn on.

Hollow line from $5\frac{1}{2}$ to $8\frac{3}{4}$.

Mark length of sleeve, $32\frac{1}{2}$ from 10 to cuff, less width of back, $7\frac{5}{8}$.

The width of the elbow is 9, and cuff 7 inches; all other details are marked on the diagram, and can be followed by our readers who have regularly studied the system.

PRACTICAL DETAILS.

DIAGRAM 6

Shows the upper section of the forepart canvas cut on the bias, and the small wedges inserted at the neck and shoulder-ends, so as to give the necessary shape and prevent any contraction at the neck or shoulders.

DIAGRAM 7.

This diagram shows the making-up in a very advanced stage. The pockets have been finished, the canvas put through the foreparts, the haircloth has been bound and baisted into the proper position, after the lapel has been padded, and the staytape felled or cross-stitched down the front edge. The diagram also shows the pocket stays and the button stays; while the illustration of the upper canvas on the bias and the lower part on the straight implies that the competitor had a wide knowledge of the various methods followed in making-up garments.

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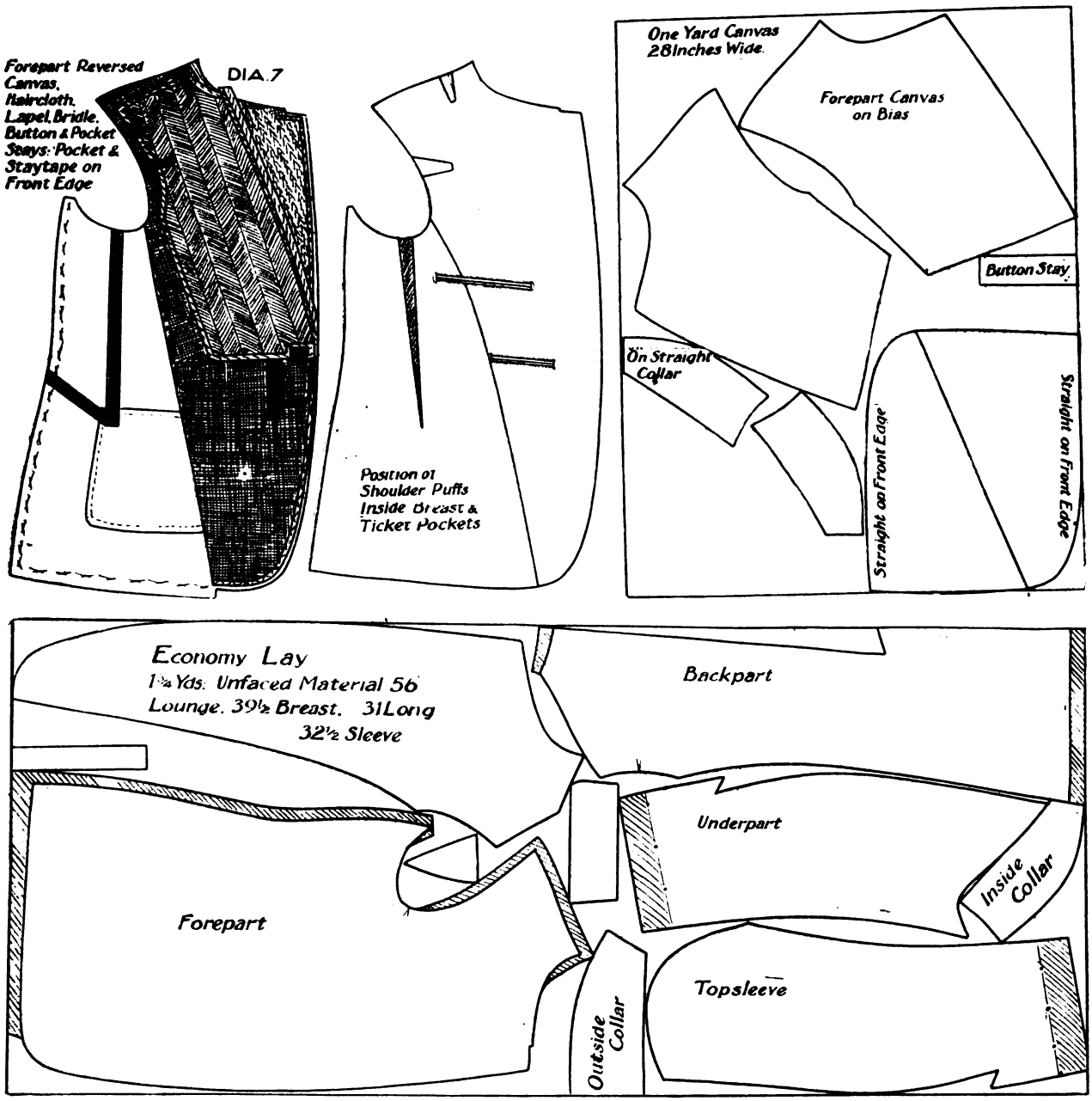

The next diagram shows the facings and lining of the forepart with puffs in the shoulder and neckpoint. The inside breast pocket and the ticket pocket are shown to have been jeated in the facing. The lining shows a pleat from the bottom of the scye so as to give plenty of ease inside and throw just a little extra fulness over the hip.

The above diagrams all convey a good idea of the thorough manner in which the competition was taken up by the students. The accompanying illustrations were the best, but there were many others which came near to it in points of detail and practical utility.

THE ECONOMY LAY.

The diagrams speak for themselves, and show how closely the material was planned out. The quantity used, 1¾yds. unfaced material, 56 inches wide, allowed sufficient for length of jacket, 31 inches, and sleeve 32½, while reasonable inlays were left at all the necessary parts.

The diagram lost some points owing to there being no inlay down the hindarm-seam.

LIST OF TRIMMINGS.

⅞yd. italian, 1yd. canvas, ½yd. haircloth, ⅛yd. linen, ½yd. black silesia, ¾yd. stripe silesia, 1yd. buttonhole twist, 1 skein ravens, 1 skein thread, 1 reel baisting cotton, 1 hank of staytape, ½yd. wadding; hanger and label, 2 coat and 4 vest buttons.

The competitor not only gave a list of trimmings, but he also made out a series of economy lays showing the various parts could be planned out without loss at any part.

The remaining diagrams show the planning of the italian and the allowances made all round, so as to enable it to fit loosely, as well as to allow for pleats at the centre of back and under the arm.

The sleeve lining, the haircloth, the silesia for the inside pocket, and the canvas for the foreparts are all in evidence, and should

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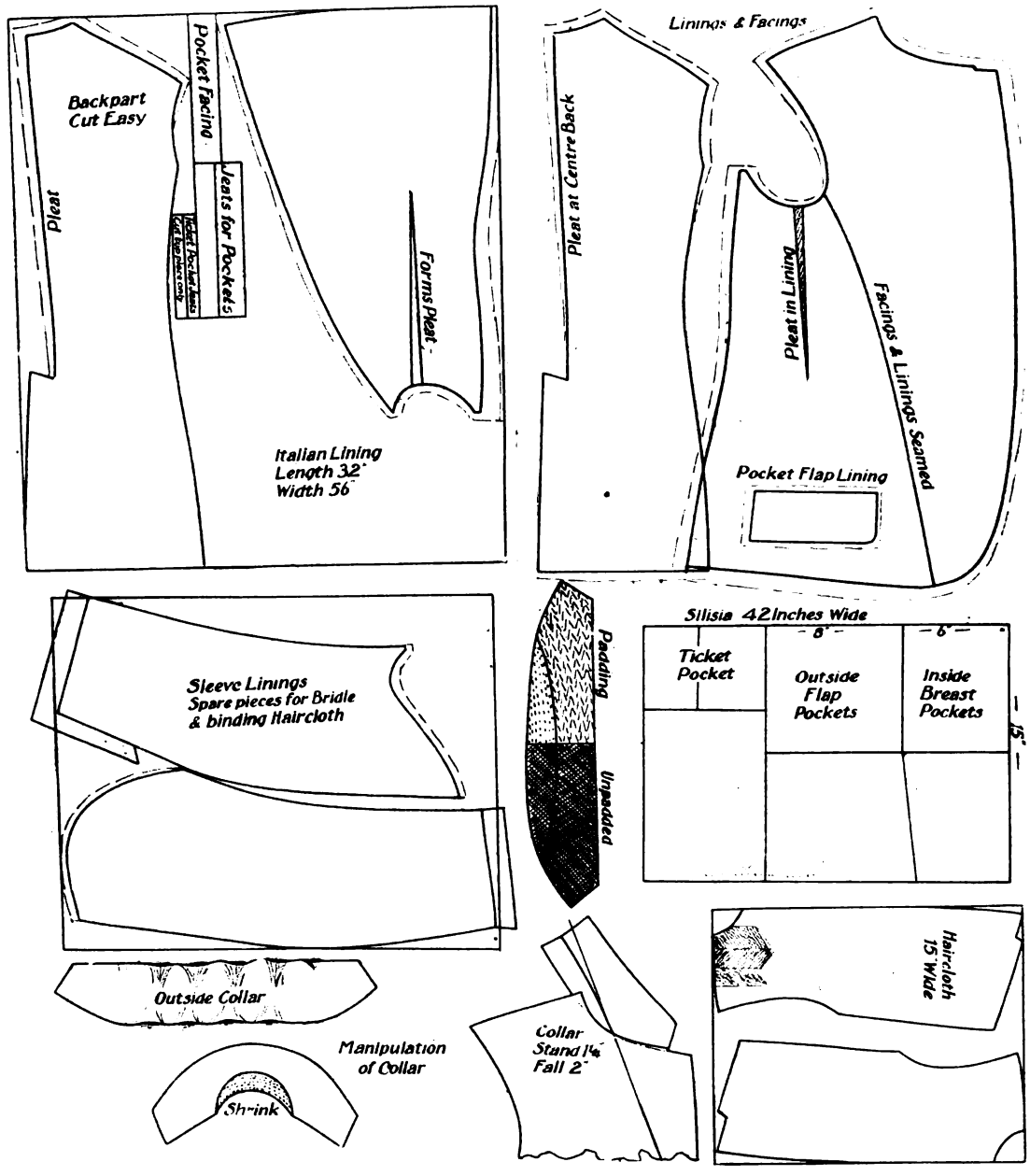

afford many of our readers a very practical lesson of the methods of economising and making the best use of everything.

The diagram of the collar, and the various stages of making up, from the canvas to the padding, to manipulation and covering with the outside collar, are carefully illustrated.

WORKMAN'S TICKET.

(See Page 135.)

This section of the competition brought out various ideas. Some tickets had only two sections, one for the workman and another to be sewn on the garment; but it was pointed out that it is now illegal to give out a job unless the ticket contains the actual sum to be paid to the workman when the garment is completed.

The accompanying ticket shows the winner's conception of a workman's ticket and instructions.

The first part is retained by the firm, the second part is stitched to the garment, and the third contains instructions and prices for the workman.

The following list gives the details of the lengths and cost of trimmings, the items of the Log, and show a complete acquaintance with all the details and cost of extras.

COST OF PRODUCTION, ETC.

	s.	d.
32in. Italian at 2s. 6d. yd.....	2	3
1yd. Canvas at 6d.....		6
⅛yd. Linen at 8d.		1
¼yd. Black Silesia at 8d.		4
¾yd. Stripe Silesia at 8d.		6
¼yd. Wadding at 3d.		1
1yd. Buttonhole Twist		1
½yd. Haircloth at 1s. 3d.		0½
3 skeins Ravens at 1d. skein...		3
1 skein Thread at 1d.		1
1 Hanger at 1d.		1
Buttons, 2 large 4 small		3
Cost of Trimmings	5	2½

(Carry forward to cost.)

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WORKMAN'S TICKET.

No. 1216 21, 3, 14.

Letter Order No. 121.

Mr. John Brown.—S.B. Lounge, but. 2, 3 in and 2 out pockets; cloth No. 216, blue serge.

Finish 2 pm., 25, 3, 14.

N.B.—Figure, tall, and large shoulders. Roll collar.

Try-on 2 p.m., Monday.

Cutter, R. C.

Workman, Pullout.

No. 1216 21, 3, 14.

Mr. J. Brown.—S.B. Lounge, button 2; cloth No. 216.

Try-on 2 p.m., Monday.

Cutter, R. C.

Workman, Pullout.

No. 1216 21, 3, 14.

Workman's Ticket.

Garment.—S.B. Lounge, button 2; 2 outside pockets with flaps, 2 inside pockets, ticket pocket in left facing. Roll collar.

Edges stitched ¼in. off. Collar, 1¼ stand, 2in. fall. Sleeve, button cuff, 2 buttons, and 4in. cuff.

Try-on 2 p.m. Monday. Finish 2 p.m., Wednesday. Full baisting.

Remarks.—Shrink as marked; also stretch the scye 3 to 4 inches from shoulder-point, and work canvas and haircloth well in the shoulders; very little padding, and drawing back scye in with thread also; keep the inside facing on the tight side at the turn of lapel.

Price, 19s. 1½d.

Cutter, R. C.

Workman, Pullout.

S.B. LOUNGE.

From the London Uniform Time Log.

	Hour.
Fitting and marking up	½
Two pockets with flaps	3
Sewing sideseams	½
Canvas	¼
Padding Lapels and Staytape	½
Pressing canvas, pockets and seams	½
Baisting over, including back lining	1
Felling in linings	1¼
Sewing Shoulder-seams	½
Making-up edges	1¾
Holes in forepart, ¼ hour each	1½
Buttons	½
Sleeves, 2 holes in sleeve and buttons	3¾
Putting in sleeves	2
Pressing foreparts	¾
Closing	¾
Cutting and padding collar	1¼
Pressing and covering collar	1½
Putting on collar	1
Pressing off	¾
	23¼
Extras:	
Try-on, full baisting	4
One row of stitching	2
Slit at back	½
Cut under arm	½
3 extra pockets, including loop and but.	3
Haircloth, 18in. long	2
Total	38¼

38¼ hours at 6d. per hour ..... 19s. 1½d.

(Carry forward to cost.)

The following list shows the amounts brought forward, and gives the total cost of trimmings, cost of making, and cost price of cloth. These have been added together to give the net cost of production, and the profit has been added to show the selling price.

The competitor has evidently been accustomed to a good-class trade, in which both the materials and trimmings are of the best, and the workmen work to a recognised Log.

Various other competitors made up lists which showed a lower standard in cost of production, but this was the most complete list of all.

COST OF PRODUCTION.

Profit, and Selling Price.

	£	s.	d.
Cloth, 1¾yds. at 8s.		14	0
Trimmings		5	2½
Cutting and incidentals		2	6
Lounge making		19	1½
Total cost	2	0	10
33⅓ p.c. profit	1	0	4½
	3	1	2½
Selling price	3	1	6

The counting of the marks was awaited with great interest. Although the patterns marked "Northerner" were slightly in advance of the others, they had still to be confirmed and checked by the adjudicators.

Several of the others who were immediately behind had secured an almost equal number of marks, and around these the interest raged.

The long list of competitors was gone over carefully, and the marks awarded under each section closely scanned and checked, and the final result was declared as follows:

Silver Badge—"Northerner," 56 marks.

Bronze Badge—"Davies," 50 marks.

The three following competitors each recorded 49 marks, and were awarded a Diploma of Merit. Two others, who secured 47 and 46 marks, respectively, were awarded Certificates of Merit.

When the nom-de-plumes had been called out the winners were found to be:

1. Mr. T. Ambler, Morecambe.

2. Mr. Parry Reynolds, Pontardulais, Wales.

3 equal: Mr. W. E. Dodd, Holborn, London; Mr. W. H. Fleet, Woodside, London; Mr. D. J. Jones, Dowlais, Wales.

The next in merit were Mr. F. E. Dyson, Huddersfield, and Mr. T. F. Knight, Bridport.

On a subsequent afternoon a prize-giving ceremony took place. The young men who had so conspicuously begun their careers as cutters were awarded round after round of applause as they stepped forward to receive their prizes and diplomas. Several of the prize-winners, in response to calls for a speech, said they wished to express their thanks to the teachers at the Academy for the manner in which they had been taught, and pushed along with their work and studies. They were well satisfied with the results, and one of the prize-winners paid a tribute to his fellow-students at the finest lot of young men he had ever met.

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THE PRIZE-WINNERS.

Mr. T. Ambler, the winner of the Silver Badge, is a man of considerable experience and attainments, and chose as his nom-de-plume "Northerner," as a compliment to the

MR. T. AMBLER, MORECAMBE.

part of England from which he hails. He served the greater part of his term of apprenticeship with Mr. J. P. Mahon, of Queen's-square, Morecambe, and afterwards with the Morecambe Tailoring Company.

MR. W. H. FLEET, WOODSIDE, S E.

Previous to his advent at the "Tailor and Cutter" Academy he had been for ten years with Mr. Mitchelson, also at Morecambe, and it may be said that his term in London helped to put the finishing touches on an already well-trained mind.

His experience of the trade included practically all kinds of ladies' and gentlemen's tailor-made garments, and his diagrams testify to his ability both as a practical tailor and a cutter. He has not confined his attention solely to the trade, but has cultivated several hobbies, amongst which are cycling and photography.

Living near to the Lake District, both of these hobbies took him by many pleasant routes, and enabled him to obtain both passing and permanent records of his journeys. Some of the slides made from his photographs were shown by lantern at one of the students' social meetings, and were very much appreciated.

He has sditinguished himself on several occasions by securing Silver and Bronze Medals and other prizes, for his exhibits of photographs; but we trust his latest distinction will enable him to enjoy some of the more substantial benefits connected with his trade.

Since returning to Morecambe we learn that he has secured a responsible position as cutter in a well-known town in Ireland, where his talents will no doubt find a fresh field for expansion.

Mr. Parry Reynolds, the winner of the Bronze Badge, hails from Pontardulais, in South Wales, and is the son of a woollen merchant and manufacturer in that district.

Young Mr. Reynolds served an apprenticeship to the tailoring trade with Mr. John Davies, in the above town, and afterwards worked in the same firm as an improver.

Previous to his tailoring essays he was educated at Gowerton Intermediate School, and proved to be a well-informed young man on a variety of subjects. He takes a special interest in photography, and practises it as far as his spare time allows.

He spent several months with us as a student, and, besides acquiring an all-round knowledge of cutting, took part in several of the test competitions, and distinguished himself on several occasions. The patterns, etc., which he submitted in the prize competition proved that he has both practical and artistic ability, and his success was greatly appreciated by his fellow-students, especially his Welsh countrymen, with whom he was very popular.

When he had completed his term and passed the necessary examination, he was successful in securing a position as assistant in a Regent-street firm, where his knowledge of tailoring and woollen materials should be of service in promoting his welfare.

Mr. Fleet hals from a Southern Suburb of London, and served an apprenticeship to the tailoring trade. During his term of instruction he showed himself to be a most competent student and workman, and proved on various occasions that he had gained his experience in a good workshop.

Like all the other students, he regularly submitted patterns in the test examinations

MR. PARRY REYNOLDS, PONTARDULAIS.

which are held, and these no doubt stimulated him to further effort, which resulted in success, and a Diploma of Merit.

Having entered for a three months' term, he had time to study all the regular sub-

MR. F. E. DYSON, HUDDERSFIELD.

jects, and also to take a course in several special classes of garments. Besides taking a good place in the prize competition, he successfully passed the technical examination held at the end of his term, and secured another Diploma.

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Since leaving the Academy he has been successful in securing a situation with a tailoring firm in the West End, and we learned from a reliable source that his work is giving satisfaction.

Mr. F. E. Dyson, who was awarded a Certificate of Merit, is a Yorkshire youth who spent the early part of the year as a student, and entered for various tests during the time he was at the Academy. In addition to the course of instruction in cutting garments he devoted part of his time to practical work in the tailor's workshop in order to gain an insight into the making of Frock Coats and garments of a similar character. He made up one of these garments to submit as an example of his skill as a tailor, the style of the garment having been designed and cut by himself.

Besides gaining the certificate, he also passed the usual examination and returned to Yorkshire, and obtained a situation in the North of England.

Evening Classes.

We would remind our readers that the "Tailor and Cutter" Evening Classes for acquiring a thorough and complete knowledge of the science and art of cutting, are held on Mondays and Thursdays from 6.45 p.m. till 9 p.m. It should be clearly understood the instruction given is quite individual, and is imparted in precisely the same way as to the students attending the day classes. This is quite distinct from the class tuition given at some public institutions, whereby progress must necessarily be considerably retarded.

Individual tuition is admittedly far superior to class instruction; it may be adapted to the student's needs and capacities, consequently it is more thorough, the result is more satisfactory in every way, progress is more rapid, and the knowledge thus gained is more permanent and lasting.

The cost of attending these classes is:

Six lessons	£1	1	0
Thirteen lessons	2	2	0
Twenty lessons	3	3	0
Full course, Ladies' and Gents'...	5	0	0

If the payment is made for time:

One month	£1	5	0
Three months	3	3	0
Six months	5	0	0

Payments to be made in advance.

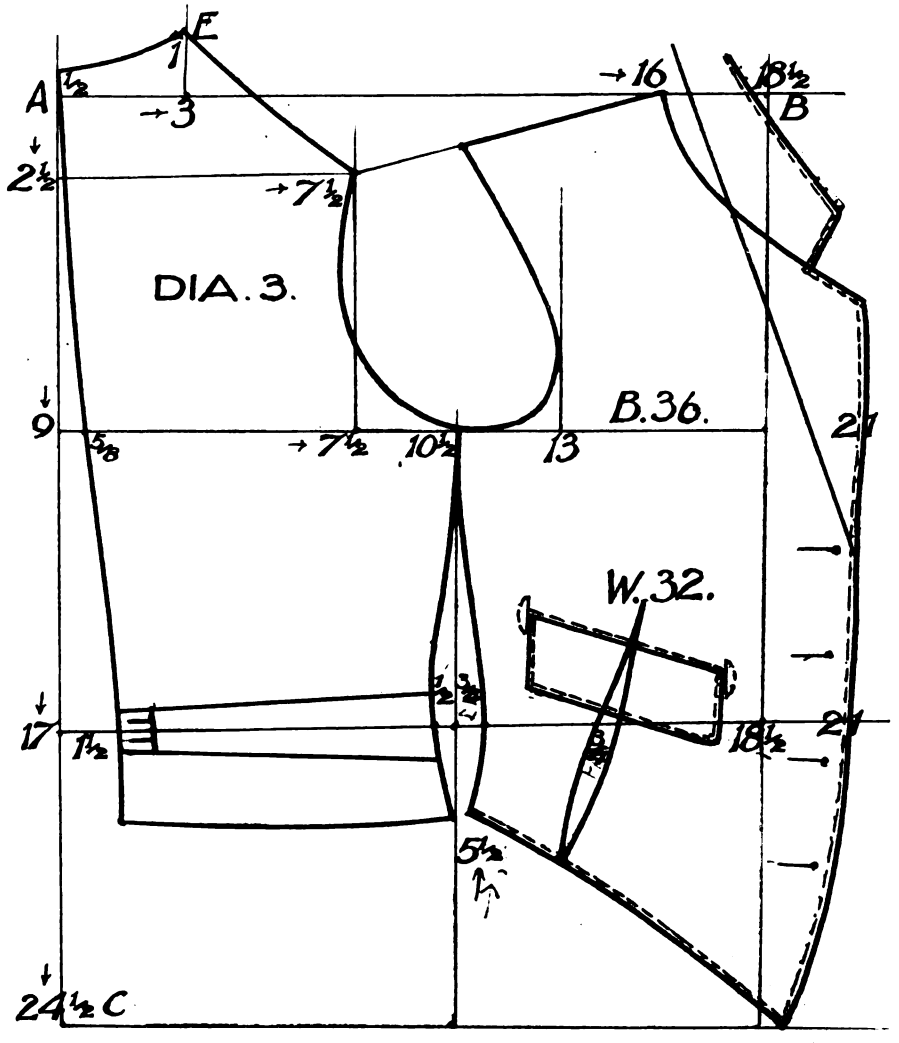
Prospectus post free on application to 42 Gerrard-street, W.

A DERBY MORNING COAT SUIT.

BY WEST END COAT CUTTER.

The style of suit represented by the accompanying drawing is quite distinct in character, and is most suitable for a race meeting.

Suits of this description are usually made of a light cashmere or check cloth; not infrequently, however, the coat and vest are of a light grey material, and the trousers of a shepherd's check. The latter, when worn with the usual light shade top-hat, certainly look uncommonly smart.



In Diagram 1 it will be noted the coat is cut medium in length, and the fronts button one. The skirt is cut fairly forward; the lapel is in the D.B .shape, and the forepart has an outside breast pocket. In all kinds of coats just now the pockets in the skirt are on the slant, and this is in keeping with the character of the coat.

It will be noted that the sleeve of Diagram 2 is finished with a narrow loose cuff, 1¾in. deep, and with four buttons placed ¾in. apart.

In the vest, Diagram 3, you have the turn-down collar with only five holes up the front and two pockets in the foreparts; these are placed fairly high, with a narrow flap. A cut is taken out of the hollow of forepart to impart more shape to the waist.

The trousers, Diagram 4, are cut on the easy side. There are two small pleats in the top-half, and the band is put fairly close to the measure. The size of the knee is 19 inches, and the bottoms 15 inches.

A suit of this kind, if well tailored, has an exceedingly smart appearance, and the price charged here in the best trades is abont 8 guineas.

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THE COAT. DIAGRAM 1.

Commence by squaring from A to C and out to B.

Come down from A 2½ inches for run of shoulder-point of back.

Continue down to 9 inches for depth of scye.

17 inches is the natural waist line, 18½ fashionable waist length, and 39 inches full length of coat.

Come in from A 3 inches for width of back.

Raise above the line 1 inch for position of front neckpoint.

Come in 15½ inches, and make B 18½ inches. This is ½in. more than half the breast.

Square down from this point through the front.

Come in from 2½ inches to D. 8 inches, which is width of back plus seam.

Square up from here through to E, and through neckpoint, 15½ inches.

Make the shoulder of back a shade wider than that of the forepart.

Come in from 9, depth of scye, ½in., 4½ inches, for run of sideseam, and one-fourth of breast, 9 inches, for position of underarm-seam.

Make front of scye 12½ inches, front line 18½ inches, and front edge 22 inches.

On natural waist line come in 1in., 3in., 4½in., 8½in., and 9½in. Make front line 18½ inches, and front edge 21½ inches.

Hollow the waist 1 inch above the line, and take out ½in. of daylight between this and waist line of skirt.

Make width of back pitch 2 inches; take out ½in. between back and sidebody, and now outline the garment through all the points enumerated, in the style and shape indicated.

The position and shape of pockets are clearly shown. The finish of the edges is quite a matter of taste, and the regulation of the firm. Some houses have them single-stitched and others double-sewn, as illustrated. This is certainly neat.

THE SLEEVE. DIAGRAM 2.

Square down from P to P, marking off 4¼ inches for depth of hindarm pitch, 14 inches for position of elbow, and 25 inches for full length.

Square out from 4¼ to 9, and square down from here to bottom of cuff line.

Draw line from P to 9 inches.

Come in from P 3½ inches.

Square up from here 3 inches for round of sleevehead.

Hollow forearm 1¼in., and raise above square line at cuff 1½in.

Make cuff width 6¼ inches.

Now complete top half as described.

To produce the underhalf come in from P 2 inches and shape in the manner shown.

THE VEST. DIAGRAM 3.

The drafting of the vest is quite a simple matter, and in many of its points it is similar to that of the coat.

Commence by squaring from A out to B, and down to C.

Come in from A 3 inches.

Raise above the line 1 inch and ½in. at the back.

Come in 16 inches for position of neckpoint, and 18½ inches for centre line.

Come down from A 2½ inches.

Square in to 7½ inches.

Now draw a line from here through to E and neckpoint.

Make depth of scye 9 inches.

Come in ⅝in., 7½in., 10½ in. for position of underarm, and 13 inches for front of scye, 18½ inches, the centre line, and 21 inches front edge.

Make natural waist 17 inches from A.

Come inside 1½in.

Take out ½in. and ⅝in., as shown, each side of straight line.

Make position of front edge 21 inches.

Continue on to 24½ inches for full length of vest. Raise run of bottom at side 5½ inches, and complete the whole as described.

In cutting, see that there is no decided point at the bottom button. Make this a clean run, as shown by the draft.

THE TROUSERS. DIAGRAM 4.

I am more convinced than ever, as regards trousers, that the more the top-half and under-half are cut in harmony, not only will they go together more smoothly when making, but they will also hang better, and retain their shape longer than those that have to be shrunk and stretched everywhere before being put together.

Commence to draft by drawing side line, O O.

Come down 10¼ inches for crutch line, and to 24¼ inches for knee line, and on to 42¼ for full length.

Come in from 10¼, 5in., 9in., 11in., 12in.

Come in at bottom 1¼in., 4¼in., and 8in.

Draw a line through these points, which square back from this line, in the front balance line, through all the points to the side line.

Hollow sideseam ½in. at knee and 1¼in. at bottom.

Hollow the instep 1 inch.

Draw a line from 5 through to 4¼, which is the crease line of front.

Come outside ¾in., as shown at hips, and now complete the top-half as illustrated.

To produce the underhalf, come out from 12½, 2in., 14 inches in all.

Come up from 9 inches, 9 inches for crossing of seat line.

Come outside at knee 1 inch, and 1 inch at bottom.

Take out a cut in the waist of underhalf, as shown.

Measure up the waist, allowing 1½in. over the half for seams and ease.

Now complete the whole as drawn.

The waistband is 1½in. deep, and is cut as indicated.

There is nothing in these drafts that should be difficult for anyone to reproduce in full size. My aim is, and always has been, to so simplify the method of production that none of your readers should feel any difficulty at all in marking out and producing a smart garment.

Special Patterns.

We are prepared to supply our readers with specially cut patterns of any style of garment, no matter whether it be illustrated in our columns or that of any other fashion publication. If our readers send to us the illustration, together with the ordinary lengths and widths of the customer, we will post them the same day as the order is received, a specially cut pattern by an expert cutter of the garments desired. If there is any peculiarity in the figure this must, of course, be noted, and when sending the order it will be necessary to enclose 1s. 3d. for each pattern, vests 8d.; and by a pattern we mean a coat or a skirt, or any single garment. A costume consists of two patterns, and, consequently, costs 2s. 6d.; patterns for a suit cost 3s. 2d. It will also be necessary to send us the name and full postal address, written very plainly, to which the pattern is to be sent; delay sometimes arises through the address being altogether omitted; at other times we receive orders with no measures, and, again, we find customers send to us for patterns without enclosing the necessary remittance. All these must necessarily cause delay; but when the proper conditions are complied with, our readers may rest assured that they will get the very best possible patterns in the shortest time.

Send all orders to The John Williamson Co., Ltd., 42 Gerrard-street, London, W.

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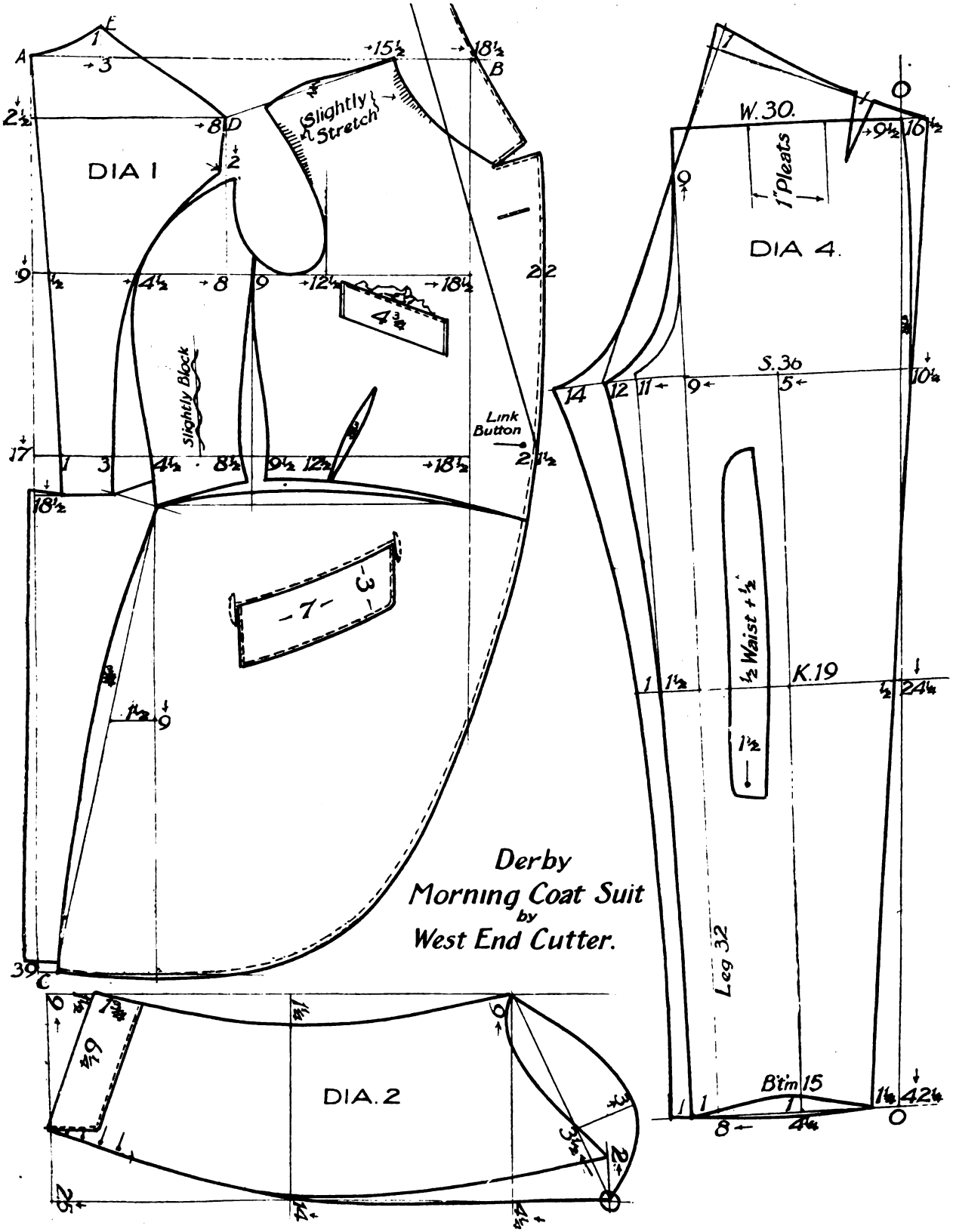

DERBY MORNING COAT SUIT, BY WEST END CUTTER.

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FASHIONABLE D.B. FROCK COAT.

BY THE CUTTER'S PRACTICAL GUIDE SYSTEM.

Although the opularity of the D.B. Frock Coat has waned of late, there are still a great number being worn for both business and promenade purposes.

Generally speaking, the waists are decidedly short and close-fitting, whilst the skirts are full. The fronts are bold, with still greater tendency to length, and in most cases the two-button style is favoured.

Soft grey cheviots are greatly in evidence, and these are almost invariably made without ribbon or braid; in fact, the latter finish, as far as this coat is concerned, is not likely to find a great number of patrons in future.

We have received queries on various points in drafting, including "the skirt spring," "provision for blades," etc., and refer our readers to the explanation of the system for their answers.

THE SYSTEM. DIA. 1.

Sample set of measures: 36 chest, 32 waist, 37 seat, depth of scye 9, natural waist 17, fashion waist 18½, full length 41, width across back 6¾, to elbow 20, full length 32, across-chest 8, front shoulder 12½, over-shoulder 17.

Draw line O 41, and mark O to 3 one-third of scye depth, to 9 the depth of scye, to 17 the waist length, and to 18½ the fashion waist.

Square lines across from each station.

At points 17 and 18½ mark in 1 inch and draw the back-seam from O.

Add 1½in. for tack.

From 3 to 5 mark one-ninth of scale for pitch level.

O to 2¾ one-sixth of scale less ¼in.

Raise ⅜in. and shape the back neck as shown.

Apply width of back on line 5, and add two seams.

Square a line up at back scye, and add ⅜in. of spring on shoulder-end.

Shape the back shoulder as shown.

From 1 to 3 mark one-ninth, or 2 inches, and square a guide line up from 3.

Rule from pitch to 17, and shape the back curve ¾in. hollow.

At Q add the pleat and rule the edge of this parallel to line O. ½, ¾ of back.

From ½ to L measure half-chest, plus 2½ inches.

Go back 8 inches the across-chest to K, and raise 1½in., as shown.

Sweep C from K by the front shoulder measure less the back neck, (actual length for this size from K to C is 9¾ inches).

Make L to C the second sweep, 1 inch longer than the first sweep (actual length 10¾ inches).

The over-shoulder is applied at B.

Sweep B from K by the over-shoulder measure less the distance from ½ to A; thus in a 17 over-shoulder measure, and ½ to A measuring 9 inches, K to B would have to be made 8 inches.

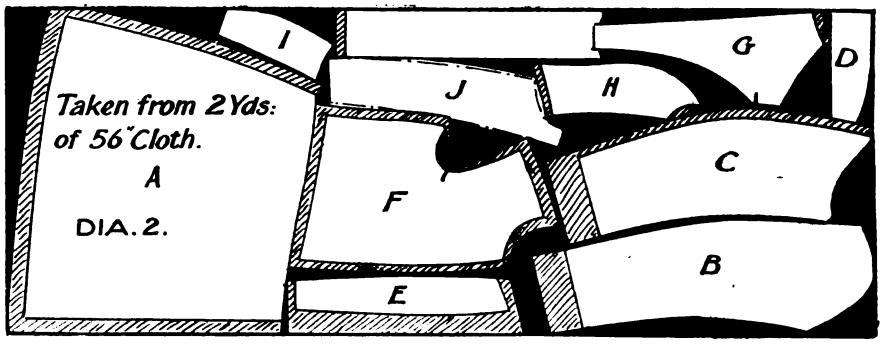
Make C to B ¼in. less than back shoulder from ⅜ to ⅝.

Rule a guide line from B to 1½, and shape the scye as shown, rounding the foremost point to within ¾in. of K.

Keep the back fairly high at J, and ½in. in advance of the back scye line.

C to D as the back neck. Curve D to L.

D to E one-sixth of scale, or lower for a button-one coat.



Square C F E, making C F 2 inches always.

This forms the guide for the gorge, G being placed at 1¼in. from F always.

From 3 to 4½ mark 1½in. for average figures.

Increase the quantity for prominent blades and reduce it for the reverse type of figure.

Draw the blade nicely, nipping in the top of seam and adding a little spring below 4½.

Sweep downward from Q by back pitch, and so find R.

Make H to J one-fourth of scale, and from 4½ to 8½ ½in. less than that quantity.

From 8½ to 9½ take out 1 inch for average figures.

Measure up the waist and add 2¼ inches over the half measure, and so find M.

Draw R N parallel to 4½ M.

Shape the waist-seam by this guide, raising ⅜in at side and dropping 1 inch for N. It should cross at T at about half width of forepart.

Connect up the curve, N L D, and add ¼in. at M, ⅜in. at L, and 1 inch at E for lapel-seam and provision for turn.

The Lapel:

Rule line O to bottom, making the length ¼in. shorter than the edge of body part.

Raise 1¼in. to 1½in. from O, and square out 2 inches for the peak and 3 inches for width guide.

Make the bottom 2¼ inches wide, and rule the outer line as shown.

Add ⅜in. of round to the sewing edge and complete as shown.

The Skirt:

Mark down 2 inches from N to P.

Rule P to R and square down 9 inches to point 9.

For average figures, or those which measure 1 inch larger in seat than chest, go out 1 inch at 9. This is varied at the rate of ¼in for every inch of disproportion; thus, for a 36 chest 36 seat figure, it would be made ⅜in. only.

Now rule the line through from R, and after marking the length in similar manner to that described for Morning Coats, add from ½in. to ¾in. of round. This quantity must depend upon the prominence of thighs, and so provide for working and pressing forward, as we shall show later.

For the front go down from R to S 2 inches and rule S to a point 2 inches beyond edge of body. Square to W by S 2.

For a bell-shape skirt increase R S and N P ¼in. to ½in., accordingly.

The skirt waist-seam is placed midway between T and U, and ½in. above the line R P at the side.

Make the front edge to W the same length as from R to 41.

Rule from W to 41, and add ⅜in. of round.

It should be noted that any variation in N P and R S will affect the openness of waist-seam. In a bell skirt, for instance, the spaces T V and ⅜, ½, will be increased, and so help to control the greater width of skirt.

For full information on sleeve cutting see pages 58 and 59 of the "Gentleman's Tailor" for March, 1914.

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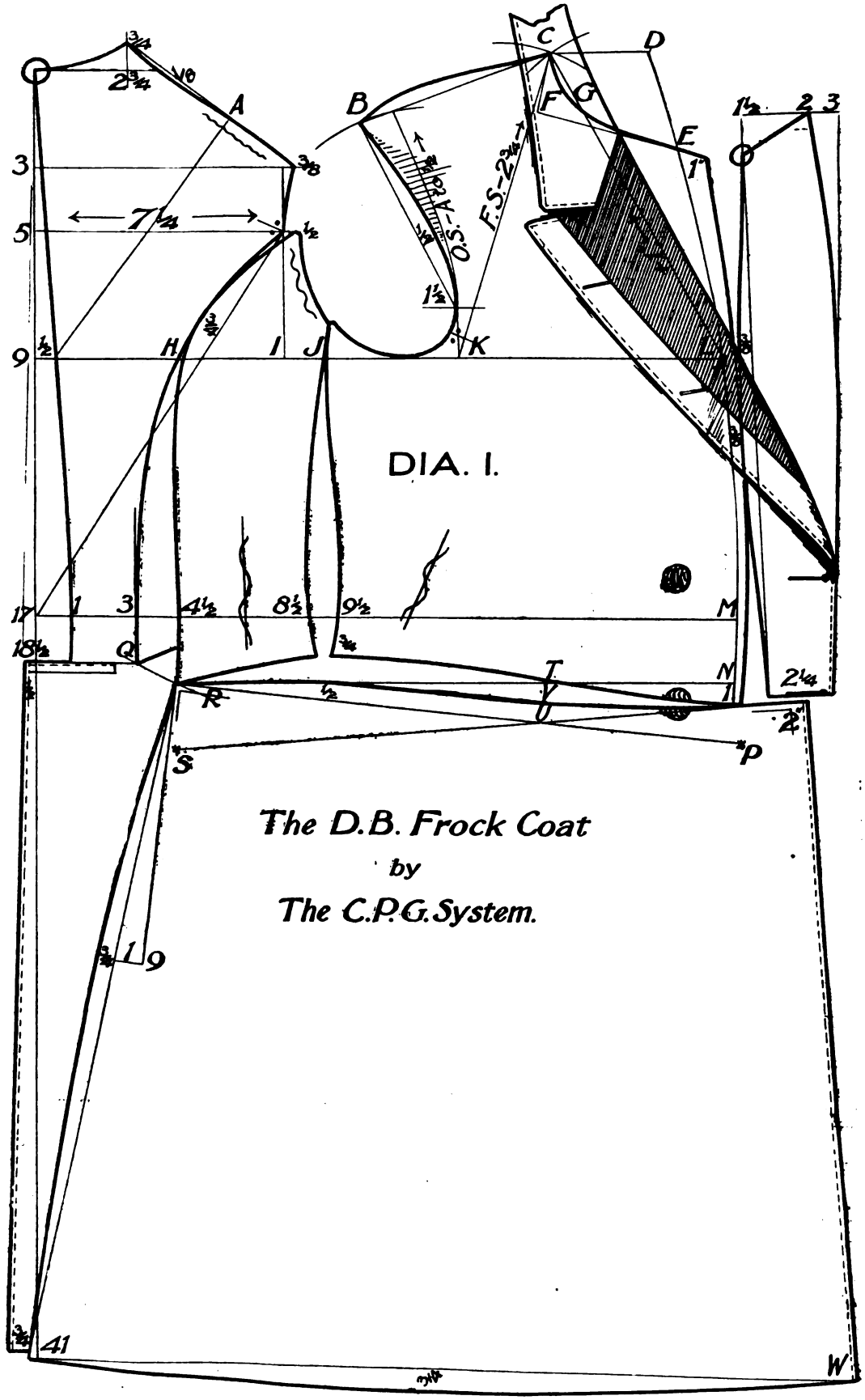

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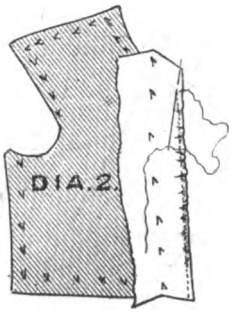

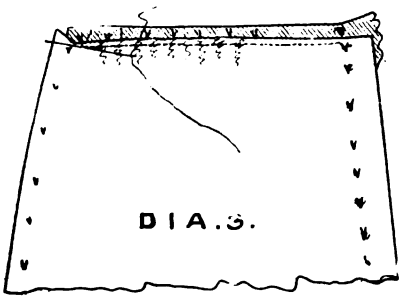

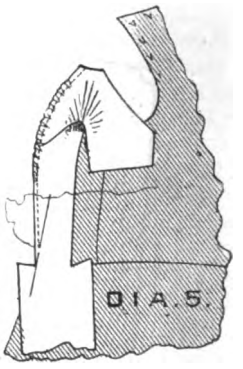

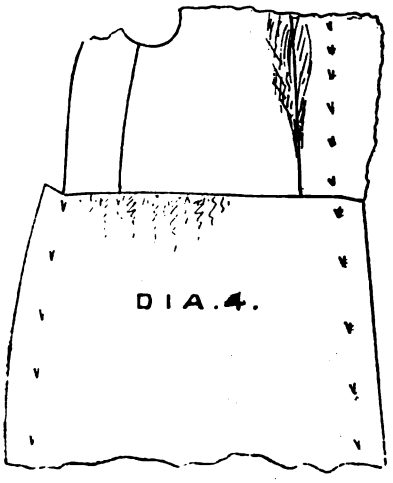

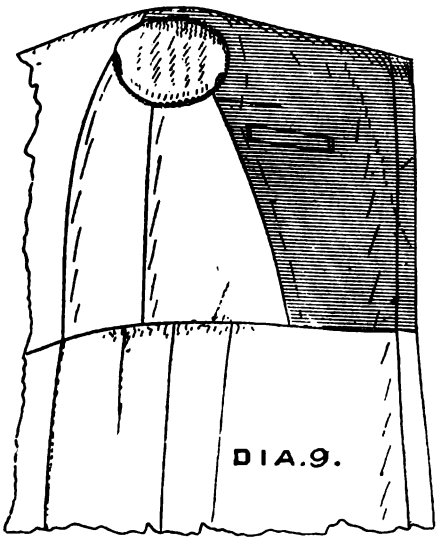

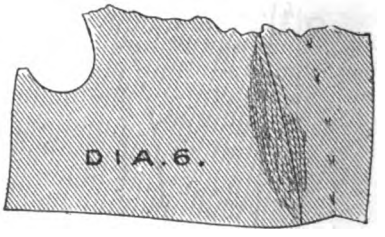

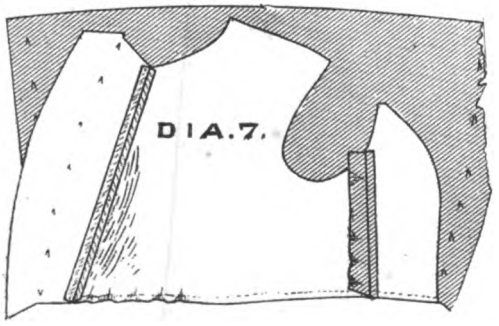

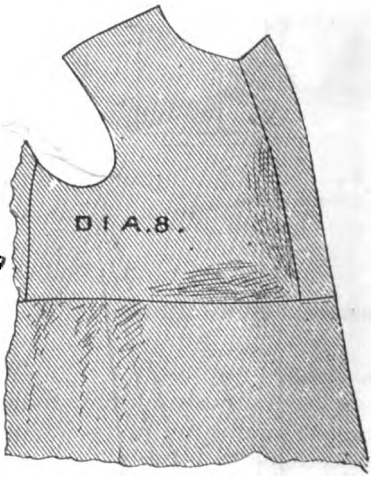

THE C.P.G. METHOD OF MAKING FROCK CTS.

CUTTING FROM THE CLOTH.

On our lay we show an economic arrangement of the 36 size pattern upon the cloth.

The quantity taken is 2 yards of 56-inch width.

Lay the length down with the crease farthest away.

Place the skirt down as A, then the sleeves to the right, as B C; the collar, D, on the fold; the lapels as E; then the front body, F; the back, G; sidebody, H; and follow with I, the under-collar.

It is rare that cloth facings are used, but even these are provided as J, and, if desired to have them through the shoulders, the part, I, may be used to piece out, while a collar melton can take the place of cloth undercollar.

The usual inlays are marked by shaded lines, and include 2 inches on lapel edge, to be shrunk back, also very substantial turnups to the sleeve, so that, if preferred, the cuffs can be cut off to be made formed.

For a full skirted design crease the skirt pattern through the centre lengthways and place it to the folded edge twice.

In this case G must be placed to the selvedge, and the other parts rearranged. This invariably takes ⅛yd. to ¼yd. more than when the skirt can be taken from the width, as here shown.

SOME POINTS IN THE MAKING OF FROCK COATS.

Few garments which the tailor is called upon to make up call for closer attention to detail than the Frock Coat, whether the major portion of the actual sewing be performed by hand or machine, a certain amount of life and form have to be imparted to it if it is to possess the special characteristics of dressiness and comfort which one is accustomed to asociate with it a a garment for men's wear.

Since fashion has decreed that the Dress Coat shall be shorn of its separately cut lapel and lapel-seam, the Frock Coat stands almost alone (in ordinary attire) in possession of this ancient detail. "Lest we forget" all that this detail requires from the tailor, we had better pause a moment to consider its cut and make-up.

THE LAPEL.

At Diagram 1 we illustrate the lapel and section of forepart with the two sewing edges together.

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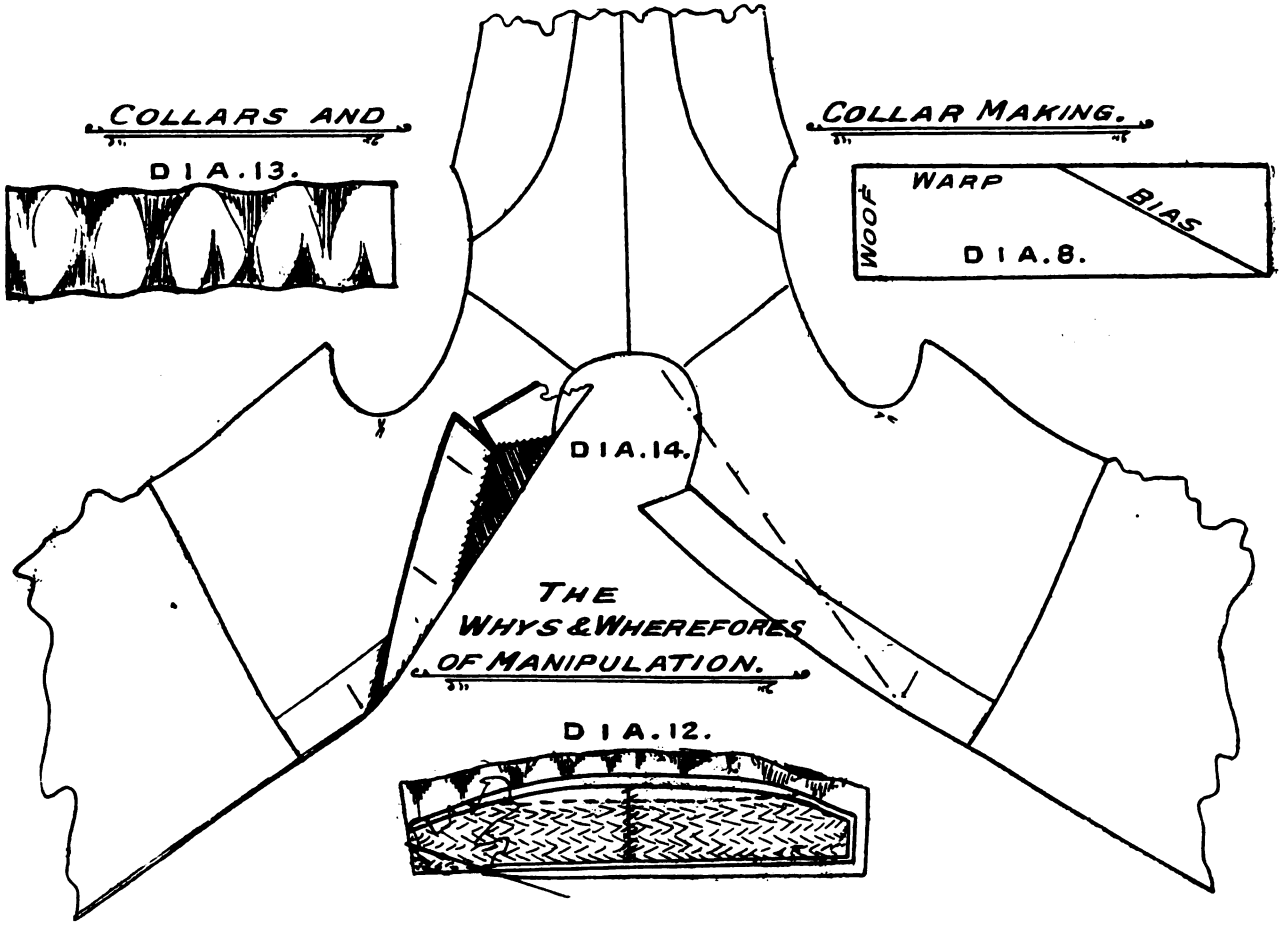

At A we have a considerable space between the two parts, and at bottom there is also the semblance of a vee taken out; both lapel and forepart meet edge and edge for some four or five inches about the centre of seam; the degree of these divisions will extend or lessen, according to the figure of customer for whom the garment is cut, or the character of front and roll it is to possess.

The degree of opening at A will depend on the length to which the lapel will roll on the garment when finished, and as the opening between the two becomes more pronounced, the lapel is said to become more crooked or round; this is necessary to the more open front, while to the one that buttons high the lapel and forepart (and especially the lapel) becomes closer or straighter at A, and, in many instances, when the garment is buttoned very high at front, the lapel is even cut with a spring instead of a round at A.

So far as the lower division is concerned this differs very little in amount, whether the garment is high or low buttoning, as its main object is to control the lower part of front and keep the garment well set on the figure.

In certain figures with a fair amount of roundness or prominence below the breast line, the forepart will be given additional round in order that it may be drawn in, pressed away, and so make provision for such special figure. At

DIAGRAM 2

We see the lapel being sewn to the front of forepart, and the shading along the outer edge represents the controlling force of the sewing when the seaming is done by hand. When the seaming-up is to be done by machine, the rounds on lapel and front should be drawn in or controlled together, and the resulting fulness shrunk away before the actual seaming-up is done. Do not attempt to hold in the round of front by keeping the lapel on short, for in that direction lies disaster.

At both 1 and 2 the lapel shows mark-stitches running through the centre: these define the outer edge of lapel, and the cloth beyond is the lapel facing; this is called cutting the lapel on the "crease edge."

The padding of lapel and staytape which goes down the front edge comes to this line of mark-stitches, and avoids a seam down the outer edge of lapel.

As you will note at Diagrams 3 and 4, the mark-stitches on lapel are brought in line with those defining the front skirt. At Diagram 3 we illustrate the position of the fulness of skirt in the case of the normal figure, and when this is sewn the fulness will be pressed downwards to where the prominence of hips will require it. As this ease of skirt meets that caused by steadying the upper part of the pleat, we get the full sense of what is termed "skirt formation," This is a very important item in the manipulation of skirts in all body garments, and in the Frock Coat it is of especial value in moulding the plain piece of material into a form which enables the garment to drape well over the waist, hips, seat and upper part of the legs.

THE BACKS AND BACK SKIRTS.

Next in importance to the lapels and waist—if, indeed, they do not equal them in demanding careful handling—are the backs, in the sewing and pressing of the sideseams we have two details which call for constant attention and skill. So much depends on the proper arrangement of the back to sidebody, and of back pleat to skirt, that a word or two upon the why and wherefore of difference in treatment which the upper and lower sections of sideseam demand is necessary. At

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DIAGRAM 5

We illustrate the back being sewn to sidebody; over the round on the upper part of sidebody a controlling influence must be given the stitch which joins the two together, in similar fashion to that explained in connection with Diagrams 1 and 2. Below the bladebones the sidebody takes a slightly hollow formation; this will necessitate a freedom of back rather than tightness, so that two kinds of tension ought to be given the stitch if the proper results are to be obtained.

In the pressing of the seam similar differences in operations have to be followed. When pressing the round the seam will be kept short, and the fulness pressed over on to the centre of sidebody. When we come to the lower half of seam we shall strain it gently downwards to give the proper set to the garment in the hollow at waist.

The slight round defined by mark-stitches along the pleat, on Diagram 4, will be gently steadied with a strip of linen, and the resulting looseness of material pressed forward. The skirt, when turned in to threads will be baisted and sewn to a straight line drawn on the back skirt, that is, the lower half of back below waist. This line must be continuous with the sideseam, and the skirt must on no account be put on tight or short to back skirt. The outer edges of back skirt must be made up carefully in order that they shall at all times take an inward curl rather than an outward one. This detail, and the proper putting in of the back tack, have much to do with the final appearance of the garment when on the figure.

PROVIDING SHAPE FOR CORPULENCE.

Diagrams 6, 7 and 8 all illustrate the working up of the provision made by means of rounds for the corpulent figure, and is on all fours with what we have previously said. We need not labour the point, with the exception of drawing attention to the fact that at Diagram 7 fulness is shown on the front of forepart, while at Diagram 8 we see the double effect of the working up of rounds on forepart and front waist, and the manipulation of ordinary fulness of skirt about the position of hips.

DIAGRAM 9

Gives us a view of the inside arrangement of linings and facings. At the waist, fulness of lining on the skirt must be provided to correspond with the shape given to the outside, and to give fulness over the hip and legs of wearer a pleat in the lining, as shown at Diagram 9, will be a wise provision.

COLLAR MANIPULATION.

Not the least important detail in the making of this garment is the collar. Here, as in all other garments, all the material in the making of the inside collar should have the utmost freedom across the shoulders and back neck.

Diagrams 8 and 9 show the outside side cover; this cannot, in most cases, be cut on the bias, so the principle of stretching has to be applied, that is to say, the outer edges along its centre are strained out under a fairly warm iron and worked somewhat into the same shape as the inside collar, which has been padded and manipulated before the collar cover is put on.

The plain piece of cloth (Dia. 8) is illustrated at Diagram 13, after this operation has been performed. When the inside has been fitted to the neck and cut to shape, the outside cover has to be put on with some degree of ease around the ends and fall edge.

Diagram 12 shows the amount left on and the manner in which it is fulled on during the process of seaming.

Diagram 14 illustrates the nearly finished fronts with one-half the collar sewn to neck, and the domette which goes under the silk facings gathered into position.

The broken line on the left side gives us the run of the crease row from shoulder to top hole in the finished garment; as this is practically a straight fall neither the lapel nor the collar should have too much drawing in with bridle or crease-row thread.

Excessive drawing in of these lines produces too hollow a crease-row and break, and so destroys the graceful fall of the fronts. Just a gentle curve about the shoulder and back next to crease row of collar is all that is required for these low-rolling fronts on the ordinary figure; this, combined with a little ease of collar behind the crease line at neck and shoulder, will allow the neck of garment to set well into the figure.

The silk facing is felled directly against the end of the holes on lapel and below the turn.

SPECIAL INFORMATION.

Many readers have written to ask us at different times if we can obtain them some special information by visiting various places in London, such as, say, the War Office, for particulars of military clothing, the Admiralty for naval clothing, or the museums for other specialities. We are always pleased to undertake this at a minimum charge of 2s. 6d., which must be sent at the time the enquiry is made, which should be put in the most explicit terms, so that there may be no misunderstanding as to what is really required.

Address The John Williamson Co., Ltd., 42 Gerrard-street, London, W.

Our Full-Size Pattern.

EASY FITTING LOUNGE, 40 CHEST.

The full size pattern presented with this issue takes the form of a Lounge, the original pattern of which was cut by a West End foreman, who writes under the nom-de-plume of "London Cutter."

This gentleman's skill in pattern designing is well known to the readers of the "Tailor and Cutter," and he has specially adapted this Lounge to produce a stylish and easy-fitting coat. The back is moderately defined with three seams and slit, and there is a note of "happy medium" in the style of fronts, as regards the length of roll and shape of front edge.

It needs but the usual quantity of manipulation to produce a clean shoulder and snug collar, thus it should prove of special value to medium class trades.

It consists of four parts, namely, front, back, sleeve and collar.

Provision is made for ½in. seams, and if this quantity is consumed in the making the pattern will be suitable for the average build of figure measuring 40 chest, 37 waist. The length is cut 18, 32, the width of back 8, and length of sleeve 33.

The position of the buttons, pockets, and shape of undersleeve are marked by punched holes, and balance notches indicate the breast and waist level, so as to form guides for sewing the seams and checking the shoulders by the depth of scye, front shoulder and over-shoulders if necessary.

The reduced model of the jacket is shown herewith, and offers a means of reproducing a whole range of sizes, in addition to enabling one to draft the 40 chest size.

In the latter case square lines O 9¼ by O 32 in the case of the back and so on by other parts, then by the inch-tape mark off the various points and trace the outline as shown. It must be noted that the 18 tape, or inch-tape, produces a 40 breast, hence, when drafting any other sizes, a graduated tape must be selected correspondingly small in each case.

For a 32, use the 14, and for 46 use the 21, and so on throughout.

The distinctive features of "London Cutter's" work are a snug collar with nice line of break, broad shoulder and flat sleevehead, coupled with soft flowing fronts.

Should the rush of trade prevent our readers producing their own patterns by this aid, they may take advantage of our pattern department. Lounges cut on this basis are stocked in sizes 32 to 44, at 1s. each, or set of seven, 5s.

Address The John Williamson Co., Ltd., 42 Gerrard-street, W.

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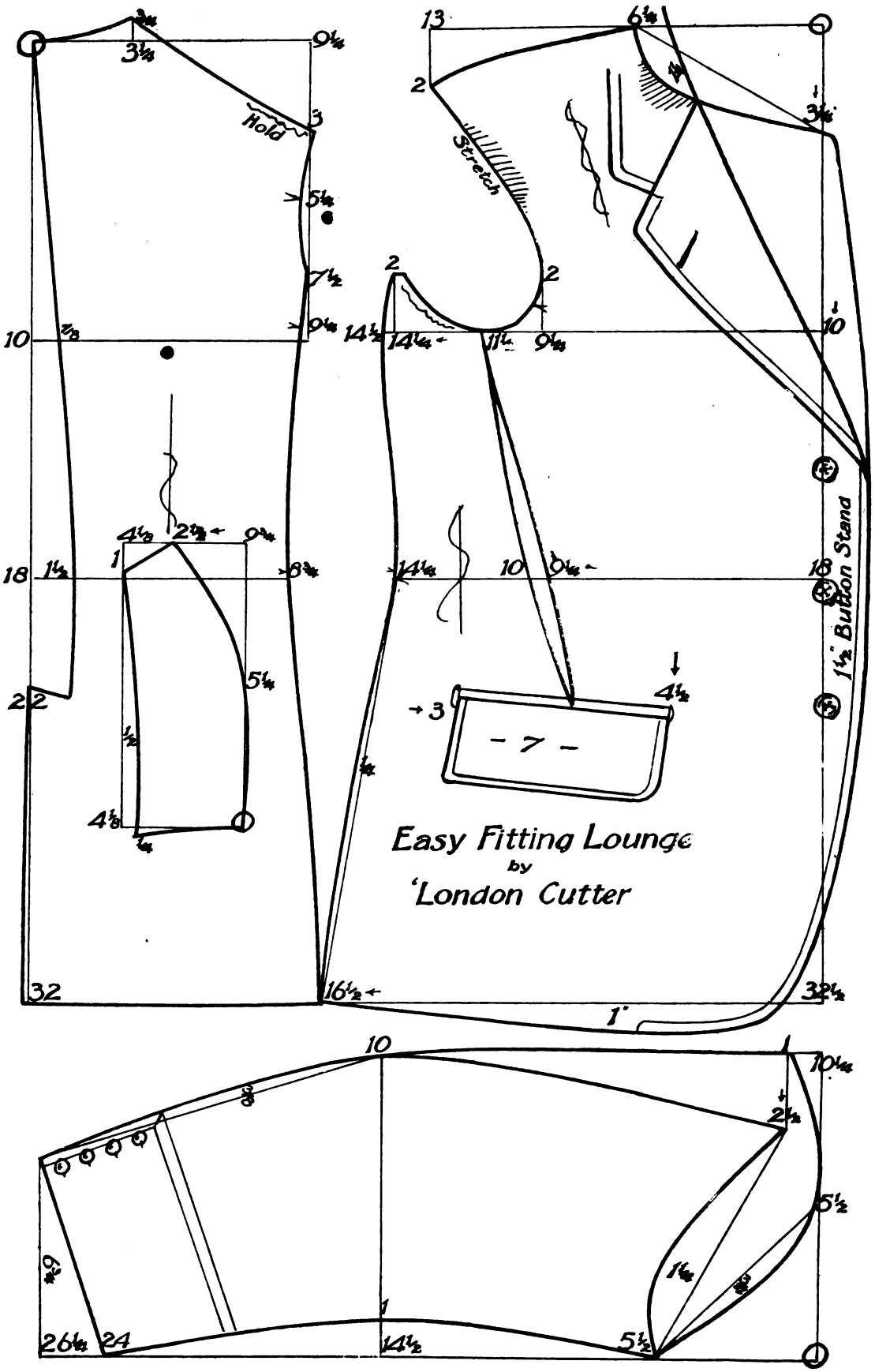

REDUCTION OF THE FULL-SIZE PATTERN PRESENTED WITH THIS ISSUE.

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THE JUNIOR CUTTER'S INSTRUCTOR.

CONTINUED FROM LAST MONTH.

TESTING THE BALANCE.

THE C.P.G. METHOD.

Diagram 15 shows the C.P.G. method of testing the balance of a body coat.

The back, sidebody and forepart are placed in a closed position at the waist, as shown.

On the waist line from centre of back mark in one-fifth of the waist measure, which, for the 36 chest 32 waist figure (the normal proportionate standard size), is 5⅗ inches. If the half scale is used then two-fifths of the half-waist is taken.

From 6⅗ sweep from back neck to neckpoint, as shown by the segment cast.

The two points should be precisely the same for a body coat, while for a Lounge the front should be ½in. shorter, and for an overcoat ½in. longer.

The reason for these variations is that a Lounge does not require so much front length as a body coat for the working up of the front edge.

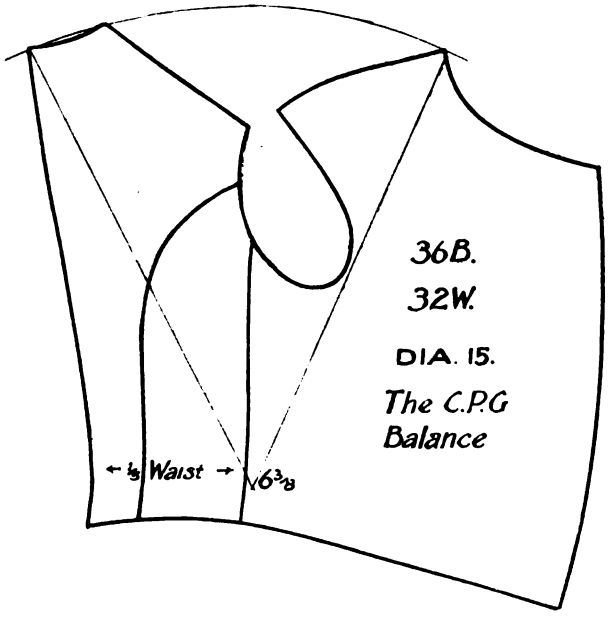
As an overcoat has to go over the ordinary Lounge or body coat, it is necessary to give extra length to front balance.

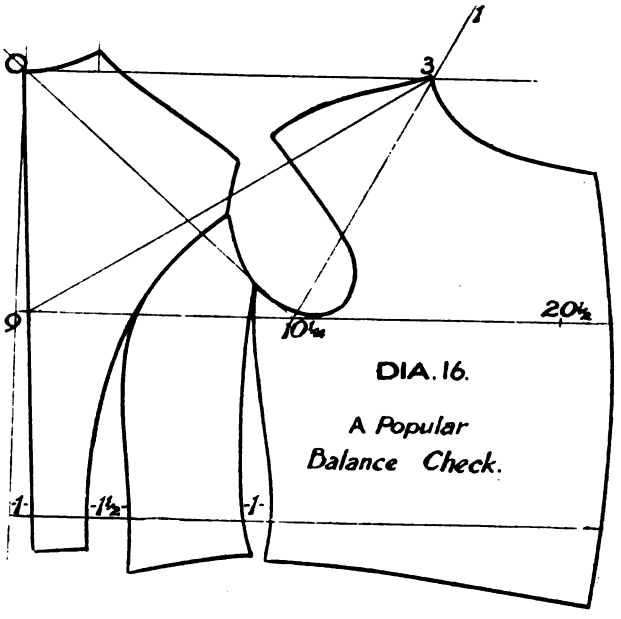
On Diagram 16 we illustrate a very popular method of testing the balance which is used by some noted City cutters. On the depth of scye line, as from 9 to 20½, which fixes the centre of front, we divide this distance as at 10¼.

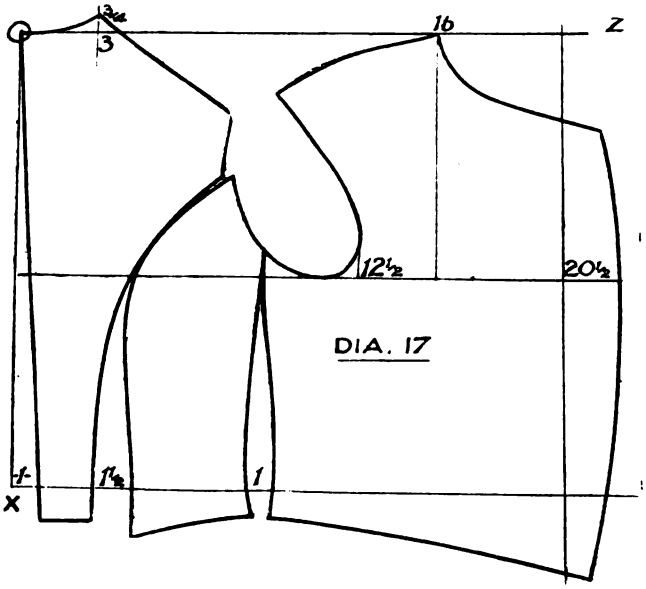
A measure is taken from O to 10¼, and also the distance from neckpoint to 10¼ less the width of the back neck.

For a body coat the two measures should agree, while for a Lounge the front will be ½in. less.

Another check commonly applied is to fix the distance from 9 to 3 at half the breast as a normal balance.







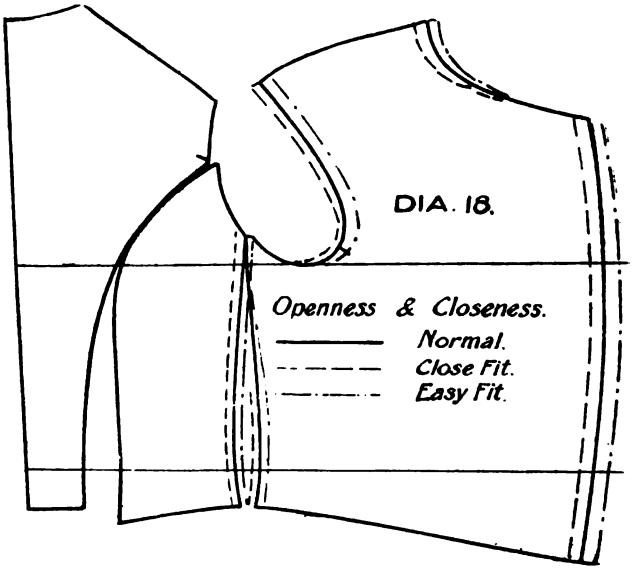


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Diagram 17 illustrates the square balance. By drawing line at right angles to the back construction line, O X, as O Z, the neckpoint, 16, is on a level with back neck, O, as shown, that is assuming that O to 3 is made one-twelfth of breast, above which the point is ⅜in. up.

OPENNESS AND CLOSENESS.

We would point out to the reader to be careful not to be misled by the belief that balance is affected by openness and closeness, which simply means the relative term to denote more or less deviation required from the normal to allow for extra ease, or for difference in thickness of material; therefore it may be said to be a definite description of an open or close-cut coat. A close-cut coat is one in which the quantity allowed over the half-breast for seams and ease, is reduced to a minimum. If a pattern of a close-cut coat be laid upon a normal pattern it will be seen that the fronts are reduced, the neckpoint receded, and the scye closed as dotted lines of Diagram 18.

For the open-cut coat or easy fit, by making the allowance for ease, the fronts are extended, the neckpoint advanced, and the scye made wider or more open, as dot and dash lines show.

It will be necessary to reduce and enlarge the sleeve in accordance with the altered scye in each case.

It must be understood that the closing or opening of a coat has nothing whatever to do with straightness and crookedness better understood by an advanced or receding neckpoint from a given standard balance, of which we shall deal when we define straightness and crookedness.

The governing factors in openness and closeness are the customer's taste as regards ease, as well as the style of garment, combined with the thickness of the material.

When measuring your customer it is always best to ask if an easy or close fit is desired.

For ordinary purposes of ease and material, 3½ inches over half breast proves adequate, but if extra ease is required, or the material is very thick, then that quantity must be increased to 4 or even 4½ inches.

Again, if a very thin material is used, and a close fit desired, then only 3 to 3¼ inches may be allowed over half breast.

It is often found that mistakes are made by careless attention to the variations of the thickness of materials, therefore in cases of regular customers it is a capital plan to pin a pattern of the cloth to the suit pattern for reference, which will aid the cutter to decide as regards openness and closeness in future orders.

(To be continued.)

New Act Drop for London Coliseum.

The photographic representation of the new act drop for the London Coliseum, which we present in this issue, has been designed by Mr. Byam Shaw, and has been the centre of attraction at this year's Academy pictures.

Thus in the future, in addition to the usual high-class entertainment staged at the Coliseum, patrons will have the opportunity afforded them of gazing upon the presentments of men and women, both dead and living, famous in the various branches of art, literature and the drama.

Of the 94 persons represented we can only touch very briefly upon one or two of the names honoured and revered by all.

In the background of the picture, in solitary grandeur, under a dome supported by pillars, stands, appropriately, the Immortal Bard, Shakespeare, the greatest of all dramatic geniuses; while on pinnacles to the right and left, respectively, are seen the forms of the Italian poet, Dante, and beloved "Davy" Garrick.

At the left of the Bard of Avon, and at the base of the pillars, we notice, significantly, Bacon garbed in Elizabethan dress and hat, looking wistfully into the face of the "alleged" author of the plays and poems which bear his name. We say "alleged" as a concession to any Baconians who may read these lines.

Upon a pedestal immediately below and in front of Dante, stands Handel, the musical genius; while in a similar position on the opposite side we have the artist, Hogarth.

On the balcony we recognise the features of Beethoven, Sims Reeves in evening dress, Caruso, Strauss, Lewis Waller, Gerald du Maurier, Tennyson, Laurence, Irving, and Whistler.

On the steps to the right are observed Millais, Watts, Lord Leighton, H. G. Pelissier in Pierott costume, Sir L. Alma Tadema, Cyril Maude, Harry Fragson, Seymour Hicks, Charles Hawtrey, and Sir Chas. Wyndham.

At the base and front of the balcony are the sculptured forms of Sheridan, Socrates, Homer, Æschylus and Moliere, an array of immortals.

We now come to the large figures on the tesselated floor, in the foreground, where we are able to see the distinctive dress and costumes worn more readily.

Sir Squire Bancroft occupies the central position dressed in ordinary clothing, with light "topper" encircled with black band.

Then we have Sir Herbert Tree at his left, in the character of Wolsey in "Henry VIII."; while between the two appear the face and head of Sir Arthur Pinero.

Sir George Alexander, in a dress of the Louis period, comes next, with G. Bernard Shaw, in ordinary dress, just behind.

Sir J. M. Barrie is seen just in front, his rather diminutive figure arrayed in evening dress, with Paderewski not far away.

One of the most prominent and striking figures on the photograph is that of the late Sir Henry Irving, in one of his favourite impersonations, "Shylock" in "The Merchant of Venice," the dress being typical of that worn by the Jewish moneylender of the period in which the plot is laid.

George Robey is observed arrayed in characteristic and grotesque costume, standing on the steps to the right, looking on the scene with mournful visage.

Just in front, and to the right of Sir Squire Bancroft, we have Sir John Hare in knee breeches, swallow-tail coat, and cravat of ancient days, and immediately in the rear we see Oliver Goldsmith, who, it is said,

> "Wrote like an angel and talked like poor Poll."

Evidently the artist has caught him on one of those rare occasions when money was plentiful with him—or, rather, when he had not given it all away—for he is quite handsomely garbed in our picture.

The next figure to the right of "Noll" is Nijinsky, the famous Russian dancer, with Sir Henry Wood not far away.

Another striking portrait is that of Sir J. Forbes Robertson, his classical clear-cut features being faithfully and accurately limned. We see him in the character of "Hamlet," which he knows so well how to portray. The dress is that of a Prince of Denmark, and the expression on the face is that of the half-demented Prince.

Sir Arthur Sullivan and Sir W. S. Gilbert are very appropriately side by side, the former with monocle to right eye and both in evening dress suits.

Dan Leno stands with his back to the pillar with a simple, child-like expression on his face, with white turned-down collar and dark-coloured bow, while the famous clown, Grimaldi, in his clown's dress, is close by.

Ibsen, Wagner and Rostand are near at hand, and the famous actor, Kean, is at the extreme end of the row. Just below him, however, all smiles, stands Harry Lauder in Highland dress, accompanied by his crooked stick.

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KEY TO NEW ACT DROP FOR LONDON COLISEUM

1	Kean	15	Pauline Chase	28	Sir John Hare	41	Paderewni	53	Happy Fanny Fields	67	Whistler	81	Mendelssohn
2	Harry Lauder	16	Sir Arthur Sullivan	29	Homer	42	Sir Henry Irving	54	Harry Fragson	68	Laurence Irving	82	Debussy
3	Wagner	17	Sir J Forbes Robertson	30	Sir Squire Bancroft	43	Karsavina	55	James Welch	69	David Garrick	83	Jenny Lind
4	Mary Anderson			31	Sir Arthur Pinero	44	Mrs. Patrick Campbell	56	Cyril Maude	70	Tennyson	84	Strauss
5	Rostand	18	Sir Henry Wood	32	Sir Herbert Tree			57	Winifred Emery	71	Nellie Farren	85	Caruso
6	Ibsen	19	Mrs. Siddons	33	Aeschylus	45	Sarah Bernhardt	58	Sir L. Alma Tadema	72	Cecilia Loftus	86	Sims Reeves
7	Taglioni	20	Toby	34	Coquelin	46	George Robey	59	H. G. Pelissier	73	Mrs. Kendall	87	Saint-Saens
8	Lydia Kyasht	21	Mrs. Yates	35	Arthur Bourchier	47	Irene Vanbrugh	60	Lord Leighton	74	Jean de Reszke	88	Beethoven
9	Sir Edward Elgar	22	Sheridan	36	Sir George Alexander	48	Sir Charles Wyndham	61	Yvette Guilbert	75	H. B. Irving	89	Patti
10	Violet Vanbrugh	23	Nijinsky					62	Watts	76	Edouard de Reszke	90	Gounod
11	Grimaldi	24	Goldsmith	37	Moliere	49	Charles Hawtrey	63	Gainsborough	77	Gerald du Maurier	91	Dante
12	Dan Lene	25	Socrates	38	G. Bernard Shaw	50	Ellaline Terris	64	Reynolds	78	Lewis Waller	92	Handel
13	Pavlova	26	Adeline Genee	39	Sir J. M. Barrie	51	Seymour Hicks	65	Millais	79	Bacon	93	Melba
14	Sir W. S. Gilbert	27	Lady Bancroft	40	Ellen Terry	52	Albert Chevalier	66	Hogarth	80	Shakespeare	94	Grieg

The picture would have been incomplete without a representative of one of the earliest forms of dramatic art, namely, "Punch and Judy," so we have Dog Toby standing on his hind-legs "mid nodings on," with the exception of a head and neck covering for decorative purposes. The stick is necessary for admonitive purposes.

THE LADIES.

The ladies on the picture we have left till last, not that they are least in importance, so much that we might give them a space to themselves.

The lady in the forefront is Adeline Genee, who has quite recently said good-bye to the footlights. She is depicted engaged in one of her fascinating dances, and her dress is suggestive of the butterfly.

On her extreme right, next to Harry Lauder, stands Mary Anderson, an actress who, in her day, had few equals.

At her left is Lydia Kyasht, while behind are Taglion and Violet Vanbrugh.

Pauline Chase is seated at the base of the adjacent pillar, and, just below, Mrs. Seddons, handsomely dressed in the costume of the period, about the year 1800, is observed, while at her elbow is Mrs. Yates, smartly and stylishly attired.

Lady Bancroft stands at the right of her husband, Sir Squire Bancroft, the likeness being quite faithful.

Ellen Terry, on the right of the picture, is beautifully clothed, the floral decorations on her long robe showing up particularly well.

Then we have the "divine" Sarah Bernhardt in military dress, erect, alert, and with dignified mien. Mrs. Patrick Campbell being at her right.

On the steps are Irene Vanbrugh, in white, wearing a fur-trimmed gown and carrying a muff to match, while Panlova sits with her hands on top of her head, taking a well-earned rest.

Farther up the stairs we notice Happy Fanny Fields, thoroughly enjoying herself, and Yvette Guilbert; while on the balcony itself the galaxy of stars comprises Nellie Farren, Cecilia Loftus, Mrs. Kendal, Jenny Lind, Melba, and Patti.

We venture to think our readers will appreciate the photographic picture herewith, and not a few will probably pay a visit to the Coliseum in order to spend a few minutes in company with the immortals painted on the act drop.

It will be a pleasing reminder of those talented men and women who, through the medium of art, literature or music, have blessed humanity and enriched the world through the medium of their unusual gifts.

No work is worth doing badly; he who puts his best into every task will surely outstrip the man who waits for a great opportunity before he condescends to exert himself.—J. Chamberlain.

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CLERICAL TAILORING.

BY A CLERICAL EXPERT.

CORPULENT VEST.

It is not my intention to attempt to explain alterations, as of course most of these adjustments apply equally to the ordinary as to the clerical trade.

A series of articles and systems like this would, however, not be complete without giving the method for corpulency, so this week I am submitting the corpulent vest. All the points will, I think, be found perfectly clear; but particular attention must be paid to holding the bottom and front edges (see Dia. 3).

Diagram 2 shows a vest inclined to corpulency, a figure which we often meet, 36 breast, 36 waist. This and similar figures I treat in the same way as regards adding the proportion of front to the waist of the vest.

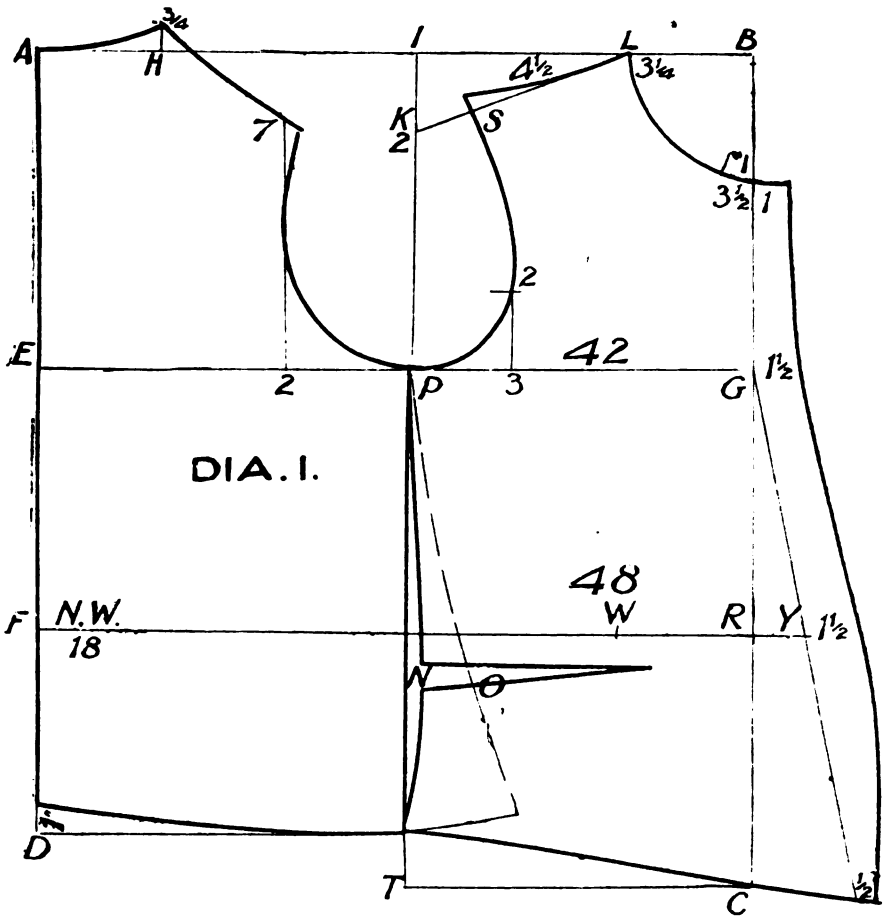
In this diagram I have marked the points so that, with the aid of the normal and corpulent diagrams, it will be seen how to produce it.

It must be noted that point L is the same as in the normal vest; also the width of the shoulder-seam, L S.

This figure being inclined to be podgy, the waist is cut on the corpulent idea. I think this much more preferable to adding on a certain quantity haphazard.

This style of vest should also be held at bottom and front edges, but not to the extent that the larger vest is.

The "tip" I am giving this week is, look in your daily local papers for any change of clergy through removal, death or retirement; send a circular and letter to the new one coming. You can easily obtain this information from the wardens of the church, or the deacons of the chapel, as the case may be. Upon his arrival let your representative wait upon him as early as possible. Be first in the field and thus outdo the clerical firms that travel the country.



THE SYSTEM.

The measures: Neck 10, breast 42, waist 48 inches.

Square the lines A B D.

A to B is 1 inch more than the breast measure, 22 inches.

A to E ½in. less than breast measure, 10 inches.

A to F is 18 inches, the natural waist.

Square the lines E G and F R.

A to I is 1 inch more than half the breast measure, 11½ inches.

Square the line I T.

B to L is 3¼ units.

A to H is 3 units, and raise ¾in. for back neck.

Place this quantity on L and measure to C for length of vest, allowing ¾in. for making up.

2 and 3 are both one-sixth of breast from P.

At 3 square up 2 units, and at 2 square up 7 units by graduated tape.

Make K 2 units from I, and draw the line K L.

Make L S 4½ units, and raise the shoulder-point at S ½in.

Draw a line from ¾in. above H through 7.

Shape the armhole as shown.

Let M be 3½ units from B.

R back to W is one-fourth the proportionate waist.

W to Y is one-fourth the actual waist.

Draw a line through G Y.

From Y back to N of the forepart is half the waist measure.

Advance the front of forepart 1 inch at M, 1½in. at G and Y, and ½in. at the bottom.

Square the line C T.

Form the front and neck.

Raise the forepart at T only 2 inches, if a vee is taken out at the lower pockets.

Complete the forepart.

Do not hollow the back at F, the natural waist, and let F O, the back, be 1 inch more than half the waist measure.

Complete the back as shown, raising at D 1 inch.

Cut the collar as shown in the normal vest.

The fronts and bottom edges of corpulent vests must be nicely held.

THE CORPULENT FROCK COAT.

Following the corpulent vest I am this week giving the corpulent Frock Coat, which I hope my readers will find of interest.

Next week I shall give my Cassock System, as at this time of the year the clergy are generally ordering new cassocks and surplices, and I have been asked by some of my correspondents to give these. In the meantime any of my readers who require information on either of these, I shall be pleased to give it to them through the post.

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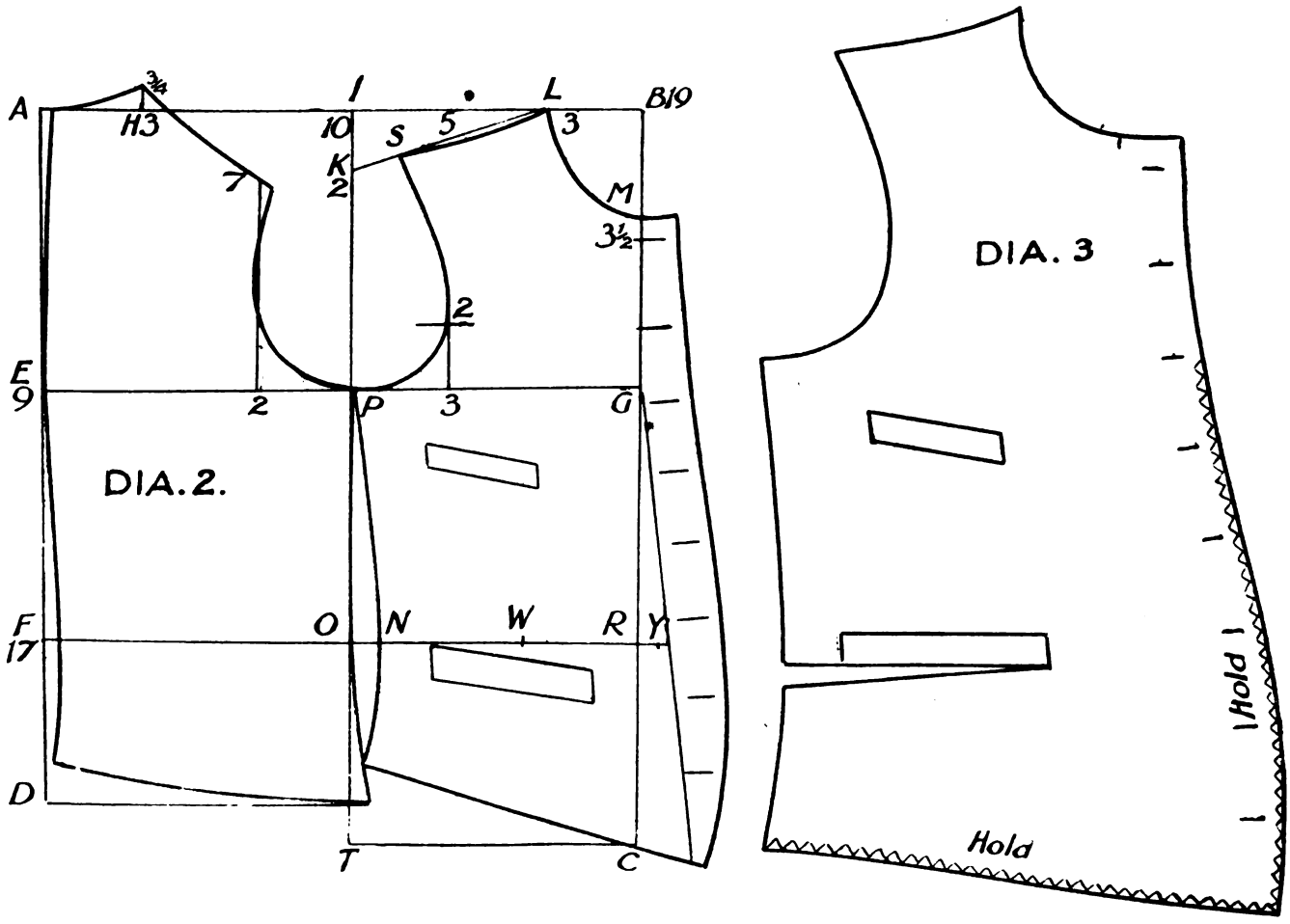

One of my correspondents has asked for particulars of payment to workhands. In fact, these are his words: "I should like to ask you a lot of things about workhands, and the prices for making-up, etc.; but I shall wait patiently for your future articles with great interest."

Now this being of particular interest to all my readers, I feel a few words here will not be out of place.

With regard to the ordinary garments, such as coats, vests and trousers, the prices vary in different parts of the country, and, of course, the prices paid would be the same as for ordinary clothing. Clerical tailors, however, usually have their garments made in workrooms with mixed hands, male and female, and on this system get them made at a cheaper rate.

With regard to cassocks, these are usually made entirely by female hands, as there is a good deal of machine work used wherever possible in making them. If any of my readers have a vest hand, or one who has been used to help on coats, they would have little trouble in getting her used to this class of work, and then one hand can easily show another. In fact, there is nothing about them but what a woman can soon learn. If you have a cheap choir cassock you use for show it would be well to let her have it for a pattern.

Surplices are only plain sewing, besides machine work, and any female hand could easily make these, particularly if she had a pattern to go by.

The prices usually paid, if not made in the workrooms but given out, are for clergy cassocks, 5s., 6s., and 7s. each, according to quality. Men's choir cassocks 4s. each; boys' cassocks 2s. 6d. each; clergy surplices 1s. 6d. to 2s. 6d. each; men's choir surplices 1s. each; boys' surplices 9d. each.

THE SYSTEM.

The diagrams are arranged for reproduction with graduated tapes, all divisional quantities being units, and inches only used where indicated, or for actual measurements.

For this size coat, 45 breast, use a graduated tape measuring 21½ inches.

The measures taken are as follows: 17¾ natural waist, 20 fashion length, 8½ width of back, 45 breast, 50 waist, 18½ collar worn.

THE BACK.

Draw the line A B C D.

A to B one-sixth of scale, 3 inches; to C 8½ inches; to D, 17¾ inches; natural waist measure, and continue on to 20 inches, fashion waist.

Square to E 2¾, and go up ½in. for back neck.

Square B to F 7½, and by B F, down for width of back scye, 2¾ inches, or to fancy.

Square the line C to 4, about 5 inches.

Make the width of back waist at D about 2¾ inches.

Square the natural waist line.

Hollow the back-seam ¼in., and shape the back through the given points.

THE FOREPART.

Continue the line C to G, 9½ inches; to H, 12½ inches, and to I, 18 inches.

At H, square up to J, 3¼ inches.

At I square up to K 9 inches; and down to R 9 inches.

From K square back to L, 2¼ inches.

Make R a pivot and sweep from L for shoulder-seam.

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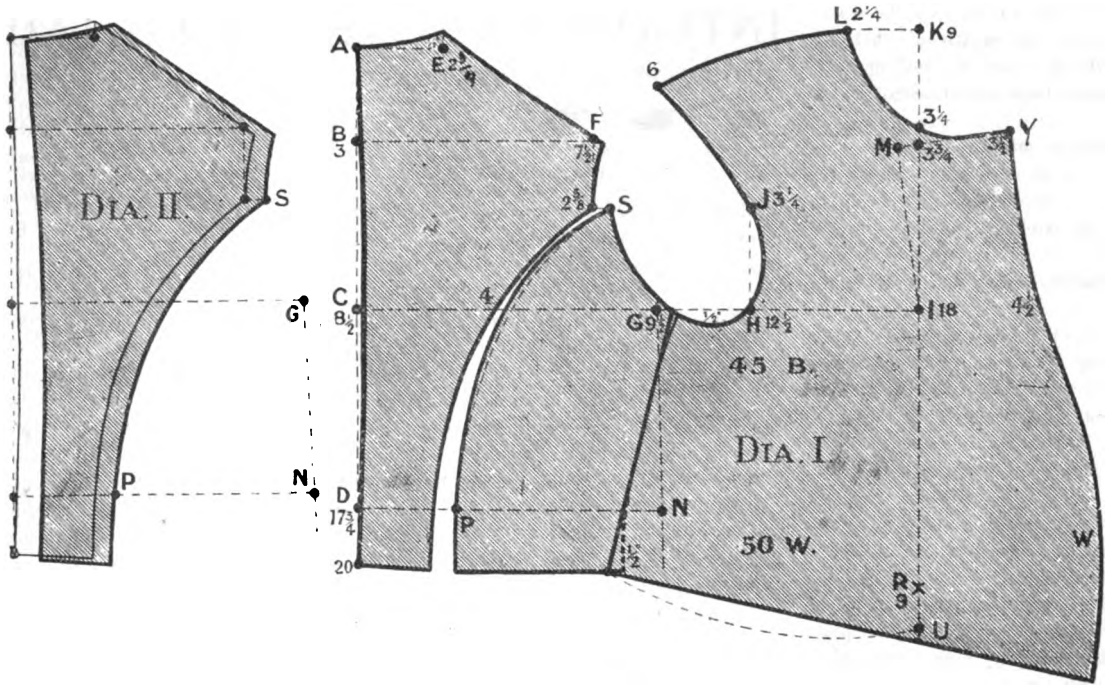

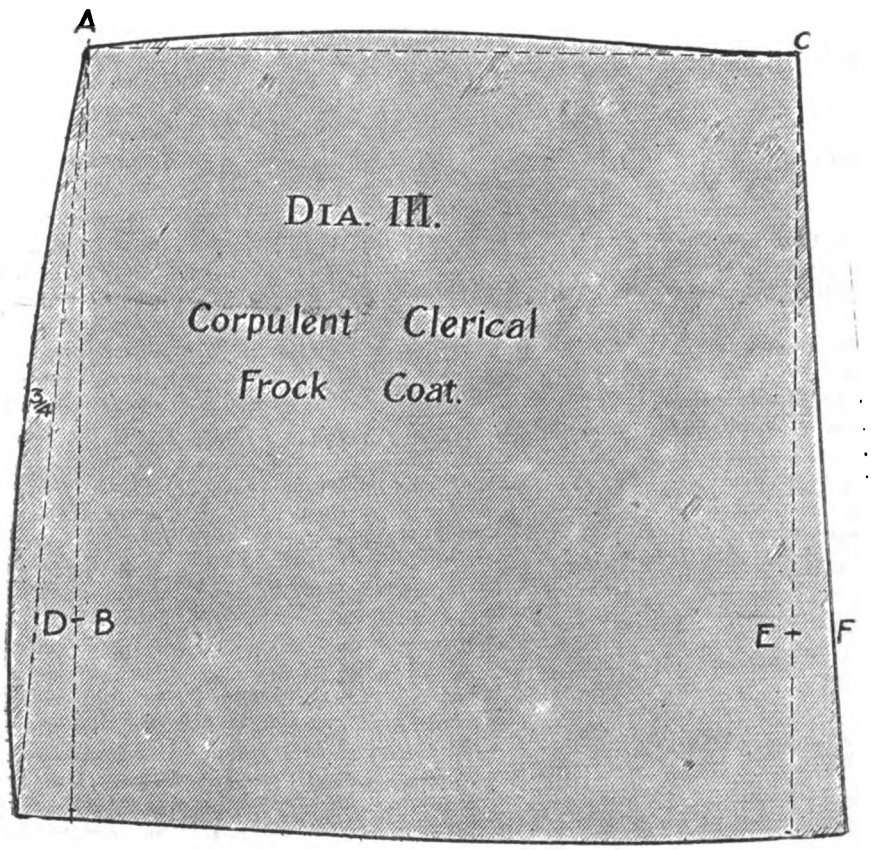

CORPULENT CLERICAL FROCK COAT.

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Square the line G N, and to find the waist suppression measure the width of back at D Place the quantity on N, and measure back to P, ½in. more than two-thirds of waist measure.

Advance the top of sidebody at S ¾in.

Place the back with the point 2¾ on S, and the sideseam on P, as shown in D 2, to find the length of sidebody, adding ½in. of round opposite 4.

Measure the width of shoulder, L to 6, to agree with back.

Now form the scye from 6 through J and H to S, advancing between J and H, ½in., and lowering between H and G ½in.

Make L a pivot, and sweep from T to U.

Go down ½in. below U and draw a line from T through this point to form bottom of forepart.

From K measure down 3¼ and 3¾.

At 3¾ measure back ¾in. to M; and by I M square out 3½ inches from point 3¾.

Form the neck from L through 3¼ to Y.

Advance the breast line at I 4½ inches, and let the waist measure 2½ inches over the waist measure, including width of back and sidebody.

Form the front line through the points given and complete as shown, allowing ½in. spring at the bottom of sidebody and forepart at underarm-seam.

THE SKIRT. DIA. 3.

Square A B C.

A to B 18 inches, and out to D 1 inch.

Draw a line from A through D to length of skirt required, and allow ¾in. of round on the pleat.

Square down at the front from C to E, 18 inches, and out to F 1¼in.

Raise the top of skirt above the square line ⅜in., allowing ¾in. between sidebody and forepart for fulness.

Shape the skirt according to diagram, letting the centre be ¾in. longer than either the back or front from the square line A C.

The sleeve and collar are cut the same as in the normal size.

The front edges of this size coat should be nicely held.

DEFECT IN KIMONO COAT.

"S." states that she finds her Kimono Coats tend to get up in front and drop away from the neck behind.

Too much slope is given to shoulder, which causes the back to be short; therefore add ½in. to top of back and also insert a wedge in front shoulder, which will let fronts drop, and the effect will be wonderful.

INTERVIEWS WITH NOTED TAILORS.

BY OUR SPECIAL COMMISSIONER.

MR. HARRY HALL.

There are very few men connected with the tailoring or kindred trades of London who have not encountered Mr. Harry Hall at some of the social functions which are held at various seasons of the year. What could be more fortunate than to be endowed with such a rythmical name, which is in itself a business and professional asset? and its bearer has had the enterprise to turn it to advantage in business life.

It is just about twenty years ago since a comparatively young man made a name for himself as an aspirant to the realm of humour of the musical order. Behind the good humour there was a steady purpose, for

MR. HARRY HALL.

this youth was gradually influencing a public and drawing to himself a clientele which formed the nucleus of his present business connection.

Passing along Oxford-street in the West End, or Eldon-street in the City, an observer will usually be struck with the characteristic display to be seen in either of the shop-windows. The outside appearance is modest and unpretentious, but there is always something to arrest the attention, either in the dressing of the window or the character of the goods.

Our Special Commissioner recently interviewed Mr. Hall at his Oxford-street business, and although a very busy man, was shown over the premises and favoured with a few notes about the history of the firm's development. The front entrance of 207 Oxford-street, W., is very unostentatious, and one does not realise until he has entered the premises the extent of the accommodation and the capacity for business transactions.

When our Commissioner called Mr. Hall was engaged, and in the intervening time he was enabled to look around and admire the well-stocked fixtures, the model garments displayed on numerous stands, and the general business being briskly transacted before his eyes.

Soon Mr. Hall arrived on the scene, and our Commissioner having explained the object of his visit, the genial proprietor, although very busy, undertook to personally conduct him over the premises. The leisurely survey which he had taken of the premises when entering was converted into a miniature "Charge of the Light Brigade." Mr. Hall was the "light" and our Commissoner the "brigade," and he followed into the valley of business activity.

There was a showroom in front of them, showroom to right of them, cutting-room to left of them, ladies' department above them, cellars beneath them, and business all around them.

The extent of the premises is surprising, and few people would suspect from the frontage the extent of the accommodation beyond the front shop. The fittings and appointments are of the best: there are well carpeted saloons, and fitting-rooms with every convenience in the way of space and light. The mirror accommodation is almost perfect, even to the embarrassment of gentlemen who discover the ravages of time on their tonsured crowns.

Each department is specialised: gentlemen's on the ground floor, and ladies on the first floor, and every other department, from the packing-room to the counting-house, being conducted with promptitude and despatch.

In addition to the accommodation for the practical part of the business, a large concern like this involves considerable correspondence and clerical work, and this is carried on by a separate staff on another part of the first floor, where the click of many typewriters acts as a chorus to the clip of the shears in the cutting-rooms beneath and adjoining.

Our Commissioner, who had observed the trophies of the chase as decorations of the show-rooms—stags' heads and antlers, and an umbrella-stand made from numerous antlers of the deer—ventured to ask if Mr. Hall numbered deer-stalking amongst his

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other accomplishments. He confessed to several visits to the other side of the Tweed, but his most interesting sport was the hunt for business and customers—"although," he added, "you can hear the 'dears talking' in the ladies' department, if you wish."

In the quiet of Mr. Hall's own special sanctum some details of the history of the firm were learned. He saw the opportunity of making a connection and living just about twenty years ago, and putting his own shoulder to the wheel, sent it round so successfully that he was soon able to engage the services of a cutter. The business has rapidly grown, and there is now a well-established City connection in Eldon-street, as well as a large trade at Oxford-stret.

During all the years he has been in business there has been steady and consistent progress, and many of the staff have been in his service since they were youths.

Mr. Hall believes in the policy of making promotions from the men already in his service, instead of introducing strangers from outside except in a subordinate capacity.

The employees are encouraged in their work by a bonus system, which acts as an incentive towards economy, and also efficiency in the discharge of their various duties. The success of this policy has been reflected in the growth of the business from one man to an inside working staff of fifty-one at Oxford-street, and twenty-one at Eldon-street. There are no less than fifteen cutters, four of whom are engaged at Eldon-street, and the remainder in the Oxford-street business. That they are men of ability has been demonstrated on many occasions: the exhibits of the firm have gained 12 gold medals at Exhibitions held in Paris, Madrid, Vienna, Antwerp, and other cities on the Continent, as well as similar honours in London.

But a modern tailoring business such as that conducted by Mr. Hall is greatly assisted by means of advertisements, and first and foremost in this department, the individuality of the proprietor must be counted as a great asset. His professional career has brought him in touch with men in every class of society, and it may be assumed that his genial personality has been beneficial in attracting a fair percentage of his clientele. But he is also persistent, and has something of the English bulldog grip of any subject he takes up, and seldom leaves go until he has completed a transaction. The success of the business has been due in a large measure to this persistency in pursuing an idea and working it out thoroughly.

An example of this is seen in his Illustrated Handbook, which contains a mine of information on all kinds of garments for civil, social or sporting wear. There are also hints to gentlemen and others on such useful subjects as packing clothes, and how to tie a hunting stock.

There are other and very attractive ways of advertising his business, and many of these are most original and all "Hall-marked." Their originality appeals to his clients, and they share indefinitely in his success and enterprise. Like many other men who have been fortunate in commanding a large business, he has his own way of advertising and reaching new customers, as well as retaining old ones, and his suggestion to others is to devise a method of their own in wooing and winning customers.

It should also be noted that this original-minded business man does not confine himself to one branch of tailoring only. When our Commissioner called there was quite a display of all kinds of "Hallzone" overgarments, which he presumed to be "all-his-own" design and make. There is no phase of civilian tailoring on which he has not touched, and which he is prepared to undertake.

The branch for ladies' tailoring is a supplementary department, and is carried on with the same enterprise that has distinguished the other branches, and we have learned from independent sources it is giving great satisfaction to the fair clients.

The accompanying photograph shows Mr. Hall in one of his happiest moods, and his career during the past twenty years proves what an asset humour may become in a modern business, with all its strenuousness and keen competition. It is this good humour, allied with persistency and originality, that has "Hall"-marked his trade and created the "Hallzone" in which it flourishes.

We add another sentiment expressed by Mr. Hall: "Outside the great personal interest I take in my business, the chief factors in the success of it are that my customers get the best possible value, consistent with thoroughly reliable materials and best workmanship, and that I never knowingly allow any customer to accept delivery of any garments that are not a pleasure for him to wear, and a recommendation for my firm to his friends."

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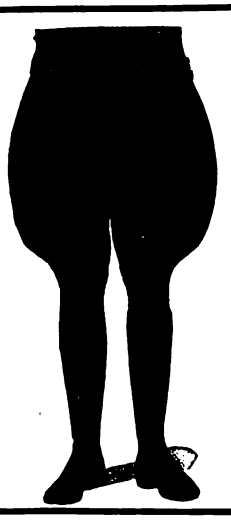

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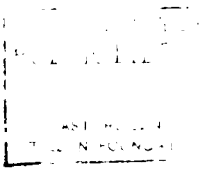

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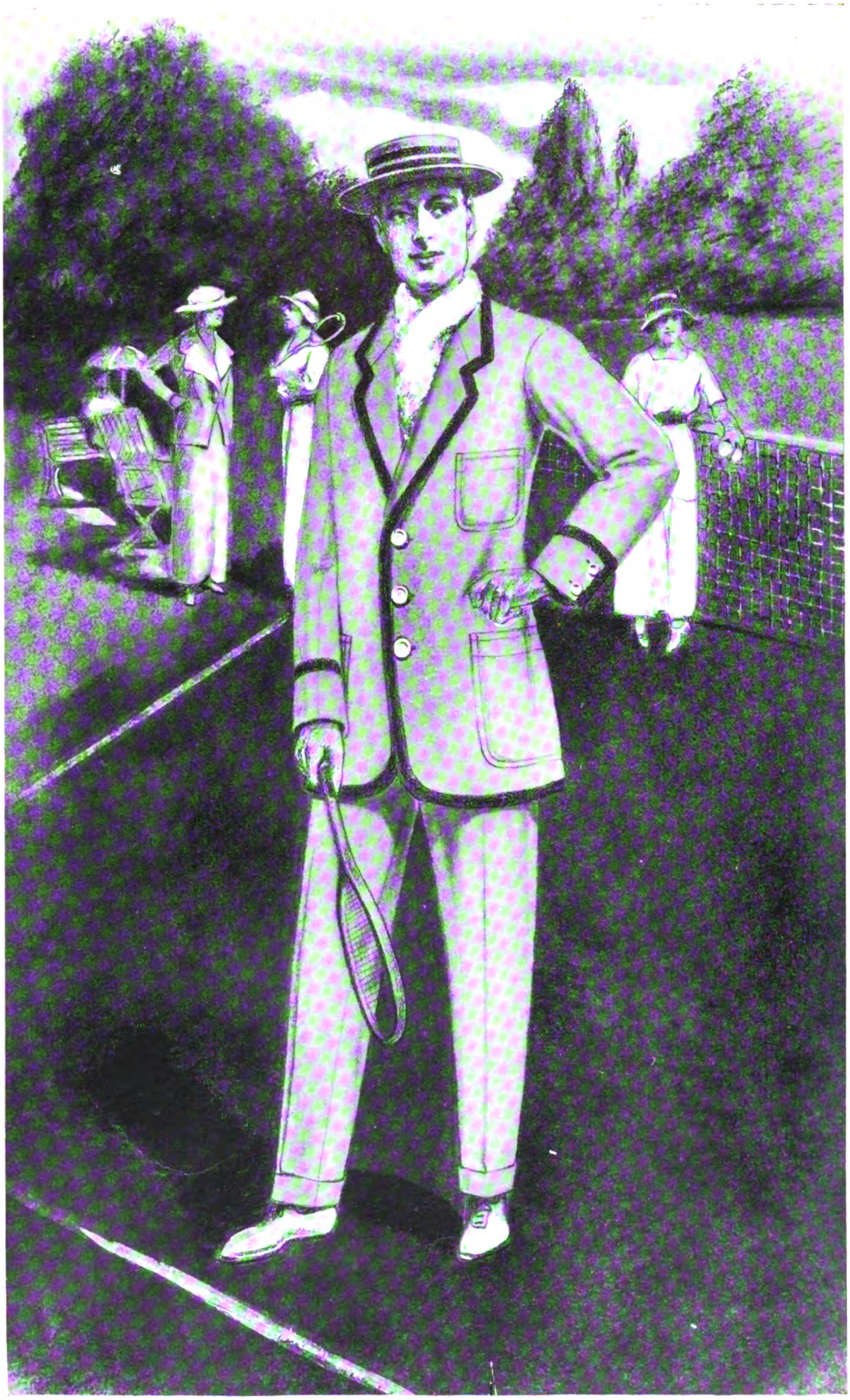

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AND

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The Gentleman's Tailor.
WITH WHICH IS INCORPORATED THE "MONTHLY"
Tailor & Cutter.

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FASHIONS FOR THE MONTH.

This is the month when the seaside and the country attract people to spend their well-earned annual rest, in which they can recuperate their energy. Prior to this annual holiday a certain amount of preparation takes place, in which the tailor figures prominently, for suitable clothes are worn in harmony with the sport or pastime the holiday-maker wishes to indulge in during the holiday.

With this issue we illustrate, by means of beautiful plates, two popular styles of boating suits.

The dark D.B. Reefer is the style popular with yachtsmen. It is cut easy-fitting, and arranged to fasten with two buttons, whilst at the same time three buttons are shown. This produces a smart front.

With this Reefer is worn an ordinary S.B. vest without a collar.

The white trousers are cut wide, and finished with permanent turn-up bottoms.

The white D.B. Reefer is cut practically the same as the dark blue, save for the placing of the buttons and the blunting of the bottom corners.

The third plate illustrates a fashionable flannel suit for the holidays, which is characterised by its easy-fitting qualities, ease and comfort being especially required on those occasions.

The coat is finished with a seam and vent back, and the fronts have three patch pockets fastening with holes and buttons.

The lapels roll fairly low, and the bottom corners are nicely rounded away.

The gentleman is depicted wearing a silk cummerbund, which is very fashionable at the seaside during the hot weather.

The trousers are cut fairly wide at the hips and knees, from which they taper smartly towards the bottom, where they are finished with permanent turn-ups. The smart effect of the crease is clearly depicted.

To complete the outfit the gentleman is shown wearing a nice white shirt with spotted necktie and a straw boater. This forms an ideal suit for holiday makers.

On the last plate we get a splendid interpretation of a smart tweed Morning Coat suit for summer wear. The coat is made to define the figure smartly, and has the fronts nicely rounded away from above the waist-seam. Two buttons are placed on fronts, which are completed with neat D.B. turns.

An outside breast pocket and also two flap pockets on waist-seam form an outstanding feature of the coat.

The vest is made S.B., without a collar, arranged to button fairly high up; while a neat white vest slip is worn, which gives a dressy appearance.

The trousers are cut fairly wide, tapering smartly on to the boots. The latter have suede uppers, and are buttoned, which look particularly smart when a light make of headwear is worn to match.

This plate should prove very useful, for now is the time for light suits.

As this is the time of the year when tailors often find themselves in the "drag," may we remind our readers that we specialise in the cutting of patterns. Special patterns of any of these styles illustrated, or, in fact, any style desired, can be had for 1s. 3d. each; while model patterns, cut to any breast measure only, can be had for 1s., or seven patterns for 5s.

When ordering, send illustration wherever possible, together with measures and address, to The John Williamson Co., Ltd., 42 Gerrard-street, W.

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FASHIONABLE SPORTING SUIT.

BY WEST END COAT CUTTER.

In the current number I am giving a description of a Sporting Suit, the style of which is very popular for shooting, golfing, fishing and general holiday wear.

To draft, commence by squaring from A to B and down to C.

Come out from A 3 inches; raise above line 1 inch.

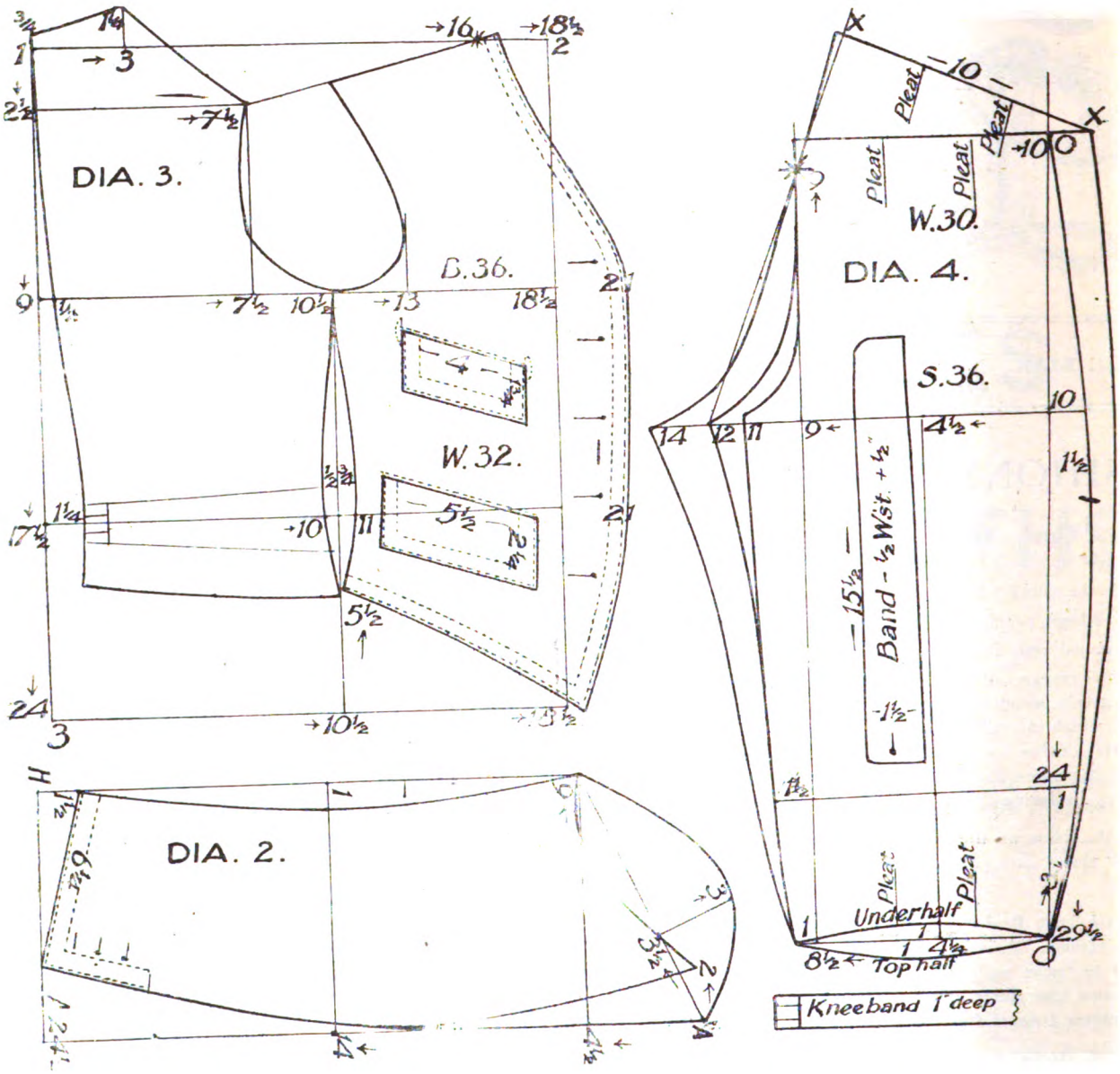

DIAGRAM 1.

In Diagram 1 is outlined the jacket with a deep slit in the back, short belt across the waist, and patch pockets with holes and buttons. It will be noted that the back is cut whole as far as the waist, with a deep slit running up to the belt.

Continue on for front neck, 16 inches; and for centre breast line, 18½ inches.

Come down from A 2½ inches.

Square out 8 inches.

Make depth of scye 9 inches, natural waist 17½, full length 31.

From 8 draw a line to E and to 16.

Square out from 9, 8 inches, 10½ inches, 13 inches, 18½ inches, and 22 inches for front edge.

Square from 8 down to 8.

Make pitch of hindarm 2 inches from 8, and width of back pitch 4¼ inches.

Square out from 17½. 7½ inches, 8½ inches, 11½ inches, 12 inches, 18½ inches, and 22 inches.

Come down from 18½ on this line 3 inches.

Place angle of square at 18½, and draw a line to bottom edge.

Come out from C, 8 inches and 18½ inches.

Drop forepart below this line 1¼in.

Complete the outline of the whole through all the points given.

The belt at the back should not be more than 11 inches when finished, the back being gathered in to that amount.

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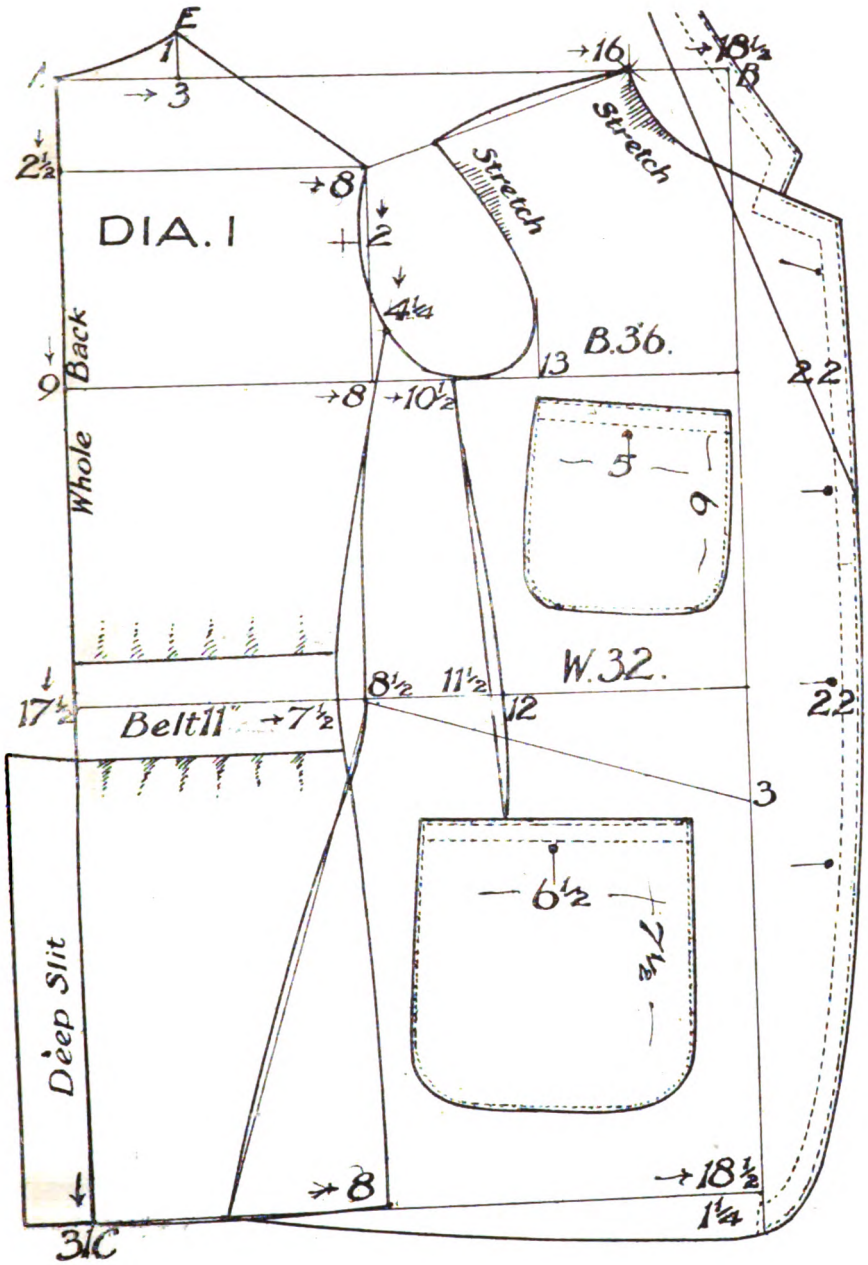

THE SLEEVE. DIA. 2.

Square down from A to A.

Make depth of hindarm pitch 4½ inches, position of elbow 14 inches, full length 24½ inches.

Square out from 4½ 9 inches.

Square down from this point to H.

Draw a line from A to 9. Come in 3½ inches.

Square up for to pof sleevehead 3 inches.

Hollow forearm 1 inch.

Raise cuff above line 1½in.

At H, make width of cuff 6¼ inches.

Hook in the underhalf sleeve 2 inches from A.

Now outline whole through the points given.

The cuff is finished with three holes and buttons to harmonise with the buttoning of the coat, which buttons three.

The edges are double sewn, this style of finish being most serviceable for coats of this kind.

THE VEST. DIA. 3.

Commence by squaring out from 1 out to 2 and down to 3.

Come out from 1 3 inches.

Raise above the line 1¼in., and ¾in. at the back.

Make front neckpoint 16 inches, and front line 18½ inches.

Come down from 1, 2½ inches.

Square out 7½ inches.

Draw line through this to 1¼ and 16.

Make depth of scye 9 inches.

Come out from here ½in., 7½ inches, 10½ inches, 13 inches, 18½ inches, and 21 inches for front edge.

Make natural waist 17½ inches from 1.

Come in 1¼in., 10 inches, 11 inches, 18½ inches, and 21 inches.

Make full length from 1, 24 inches.

Come out from here 10½ and 18½.

Raise the run of sideseam 5½ inches.

Make a slit to natural waist line.

There are four pockets in the vest, with flaps, as shown, and five holes down the front, with the long point from the bottom button.

THE KNICKERS. DIA. 4.

Draw side line O to O.

Come down 10 inches for height of body, 24 inches for position of knee, 29½ inches for full length.

Come in from 10 4½ inches and 9 inches.

Come in from 29½ 4¼ inches and 8½ inches.

Draw front balance line through these points.

Square back to side line through the points given.

Come outside side line 1½in., and 1 inch at the knee.

Mark in from 9 to 11 inches and 12 inches.

Come inside 1½in. at knee and 1 inch at the bottom.

Now outline the top half through the points enumerated.

Drop 1 inch below straight line on line 29½ and 8½.

To produce the under-half, come out from 12 to 14 inches.

Come up from 9 to 9 and draw seat angle.

Make width of underhalf, XX, 10 inches, the same size as the top half. There are two pleats in the top half and two in the under half, and they are so fixed that when completed they measure one-half the size of the waist.

The waistband is made 1½in. deep and ½in. longer than half the waist.

The knee band is 1¼in. deep when finished, and the bottom is either gathered in to the size of knee, or pleated, as desired.

Now draw with a free hand through all the points given and your garment is complete.

The last Lounge Patterns I had of you were good and stylish.

D. J.

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SEASONABLE STYLES.

BY THE C.P.G. SYSTEM.

We have pleasure in giving the Riding Lounge a place in this series of articles. As this issue also contains a good pattern of breeches, it should prove of special interest to those who cater for an equestrian clientele.

SPECIAL FEATURES.

Fitting the waist smartly, with ample hip spring. Fronts to roll to three buttons with slightly peaked lapel. Edges cut away smartly below the bottom button, outside breast welt and cross flaps arranged slantingly. The old type of riding tweeds is being superseded by the new diagonal twills of slightly shot tendency, which present a very smart appearance, and considerably enhance the popularity of the jacket as a riding garment.

In cutting, care should be taken that there should be no lack of back width; that the scye should be on the shallow, forward and snug side than otherwise, and, above all, the sleeve must have a more forward hang.

THE SYSTEM.

Sample set of measures: 36 chest, 32 waist, 37 seat, 9 depth of scye, 17 natural waist length, 32 full length, 7 across back, 20 to elbow, 32 to cuff with arm bent, 8 across chest, 12½ front shoulder, 17 over-shoulder.

Rule the back construction line, O 31½, to the desired length.

O to 3 one-third of scye depth.

O to 9 depth of scye.

Divide from 3 to 9 into three equal parts.

O to 17 the waist length, to 26 9 inches below the waist for the seat point.

Square lines outward.

Mark in ⅜in. at a point 2 inches above 17, and draw the back-seam from O through ½ and 26.

O to 2¾ one-sixth of scale less ¼in., and raise ⅜in., as shown.

On line 5 apply the back width, adding ½in. for two seams.

Square a line up from about G to meet this measure, and then add ⅜in. of spring on the shoulder end.

Rule back shoulder line and shape the edge as shown.

Make the width of back waist one-third of scale less ¼in., and go down ½in. at 17. Place a square down with one arm on ½, and so find the spring, Q.

Curve up from K through G, keeping the line fairly straight at about the latter station.

Add ¼in. of round at seat and finish back as shown.

Take out 1¼in. at L for a close fit.

From L to 6 6 inches for all sizes; 6 to 1½, 1½in. for the point to slope. Square in order to find the spring at M.

This method of locating the position of the sideseam is an alternative plan to that already given, and, as we have previously stated, it must be used with care, as it needs working in conjunction with the back shoulder width, for whilst one-third of scale less ½in. is suitable for average figures, when the back is extra wide it must be increased accordingly.

Measure forward from ⅜ to J, half chest plus 2½ inches, from which point go back to I the across-chest measure, 8 inches, and raise 1½in., as shown.

Sweep C from I by the front shoulder measure less the back neck. Actual length for this figure is thus 9¾ inches.

J to C 1 inch more than from I to C.

Where the two segments intersect locates the neckpoint.

Sweep B from I by the over-shoulder measure less the distance from ⅜ to A of back. Thus, if from ⅜ to A measures 9 inches, I to B must be made 8 inches to make 17 inches over shoulder.

C to B ¼in. less than from ¾ to ⅜ of back.

Rule to 1½ and shape the scye as shown.

Hollow it ½in. beyond line and to within ¾in. of I, and keep it fairly straight at back, so that it can be drawn in with silk selvedge where marked by wavy line.

G to H one-sixth of scale.

J to N one-sixth plus ½in., or 3½ inches.

N to P ½ to ¾in.

Terminate the fish at the pocket at 12½ inches down.

Coming to the front section again, go out at D 2¾ inches, or as back neck from C, and draw the true centre line from D through J to T.

J to T is square for proportionate figures only. For others, measure up the waist and allow 2½ inches.

D to E one-sixth scale, 3 inches.

Place square down with point 2 at 2 inches below C, while one arm is on C and the other on E, thus finding the run of drawing-seam.

Fill up the square 1¼in., always.

Beyond J and T add 1½in. for button-stand, and round front off as shown.

Drop R 1½in.

Place the flap ½in. nearer back, measuring from bottom button and sideseam, and slant the front 1½in., as shown.

The breast pocket is placed at 1 inch from scye and sloped from I to U at 3½ inches below J.

THE SLEEVE.

First rule line O 24½, a variable length.

From O to 5½ is the depth of forearm, and made equal to G, I, on Diagram 1.

O to ¾, ¾in., or find the hang of sleeve as follows:

Place a square upon the pitches, whilst at the same time adjust the long arm in the desired balance.

Judgment must be exercised to the full in connection with this point, for although it is customary to test it when baisting in the sleeve and vary the pitch accordingly, still this, when done to a considerable extent, is far from successful. After placing the square down, imagine the long arm to be the made-up forearm crease, and slight adjustment will quickly enable the student to decide upon the correct balance.

The distance from O to ¾ is greatly influenced by the position of back pitch, hence the above-mentioned quantities must only be taken as approximate.

Square out from O and ¾.

From ¾ to 9 is made 2 inches more than from B to front pitch.

Rule from 5½ to 4½, and shape the top-sleeve as shown.

For a flat sleevehead reduce the round beyond 5½, 4½, ¼in.

To mark the length of sleeve place 7, the width of back, at 9, and mark off the elbow, 20, at 9, and cuff, 32, plus ¼in., at 6.

Raise 1½in. at 26.

Halve forearm and suppress sleeve 1 inch, as shown at 15, for the dot and dash line, which represents the ordinary seam. The variation therefrom is marked in hard lines, and is well recommended for riding garments.

Add ¾in. on top halves, and take a similar quantity off the underpart, running together at 5½.

Make elbow half scale from point 15, and the cuff one-third from 24½.

Mark the undersleeve and cut the collar as already fully explained.

HINTS ON MAKING.

There is an air of dash about the Lounge under notice, combined with the two essentials of ease and style, that makes it a most becoming and popular garment.

The amount of style to be infused in the make-up will necessitate knowledge and care on the part of the workman during the whole process of making. The run of the fronts

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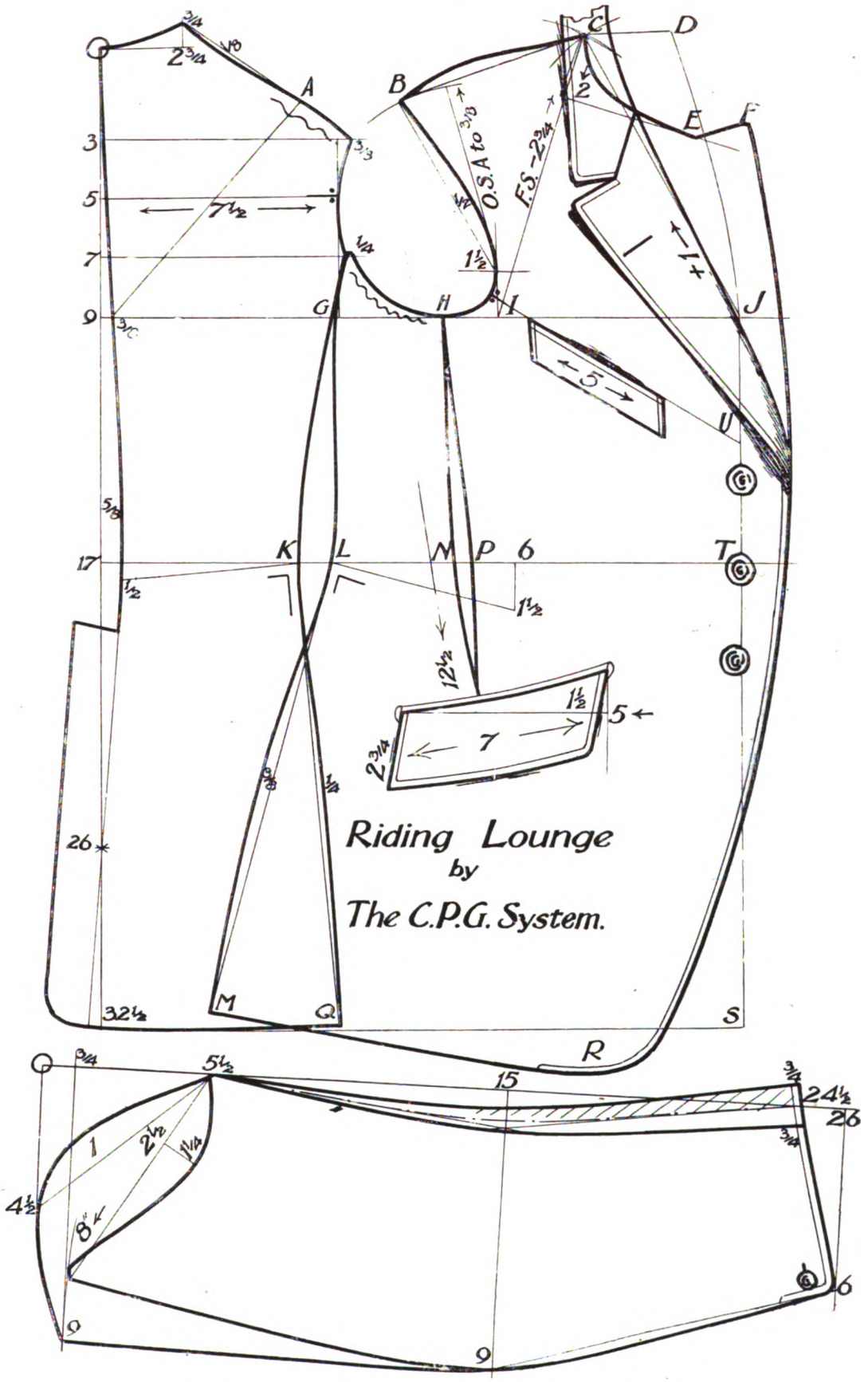

SEASONABLE STYLES AND HOW TO CUT THEM.

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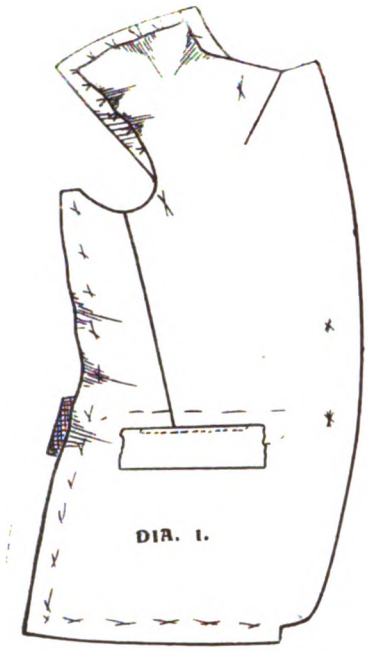
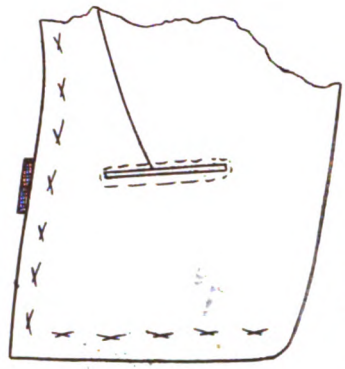

DIA. 1.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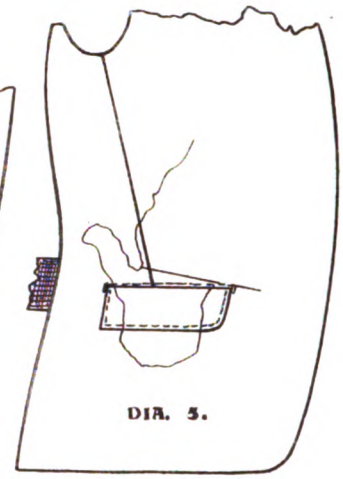
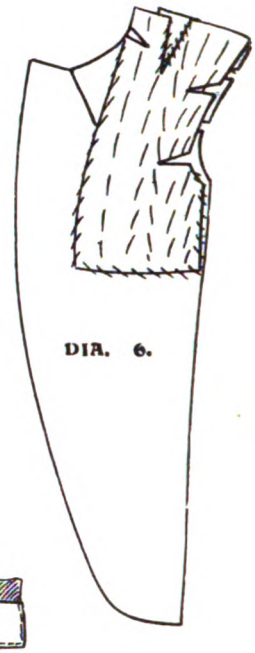
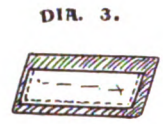
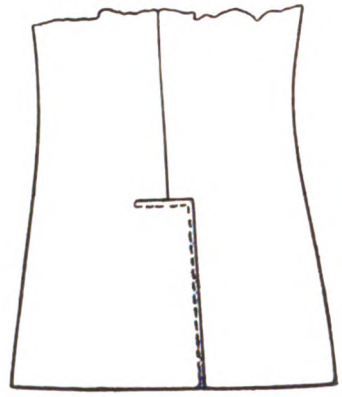
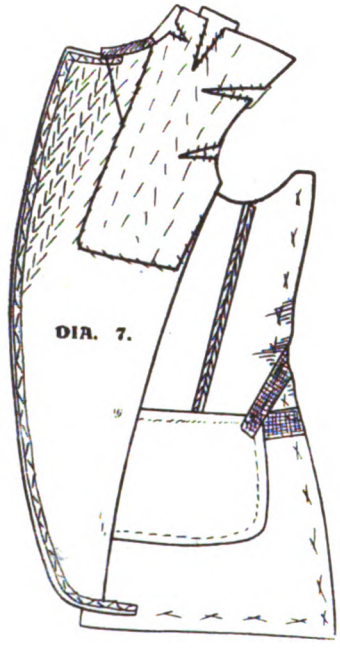

DIA. 5.

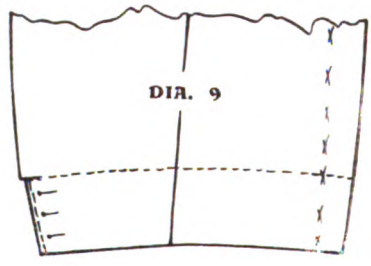

DIA. 6.

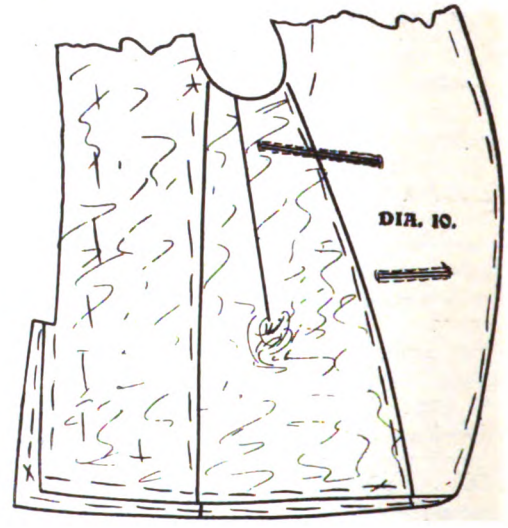

DIA. 3.

DIA. 4.


DIA. 8.


DIA. 7.


DIA. 9.


DIA. 10.

and the manner of cuts inserted under arm and at lapel, and the lapel itself, are all details of the highest importance.

In the two sets of diagrams we have prepared illustrative of practical details, we have endeavoured to bring out some of those special points, in the hope that it will help the reader to more fully comprehend our written advice.

INITIAL STAGES.

After the marking and fitting up of the garment the first detail of importance is the sewing of the cuts or vees under arm and at front neck. These latter cuts do not affect the shape of the garment so much as those placed under the arms, but produce shortness and closeness of fit at the front neck, and help to control the lay of the long rolling lapel. As the roll in this garment is of considerable length; a cut under the lapel will assist in controlling it, and, at the same time, obviate an excessive amount of steadying along the outer edge of lapel.

In the preparation of the body canvas a similar cut will be put in the lapel. At

DIAGRAM 6

We have a view of the body canvas with an extra piece of stouter canvas or haircloth, in order to give shape and firmness to the shoulder. The main idea in inserting cuts in the body and shoulder canvas is to give length over the front shoulder and neck, and a hollow formation to the centre shoulder. The chief cut is that just below the neckpoint on the shoulder line. It is longer than any of the others, and opens out on a curve towards the top. To give a similar shape

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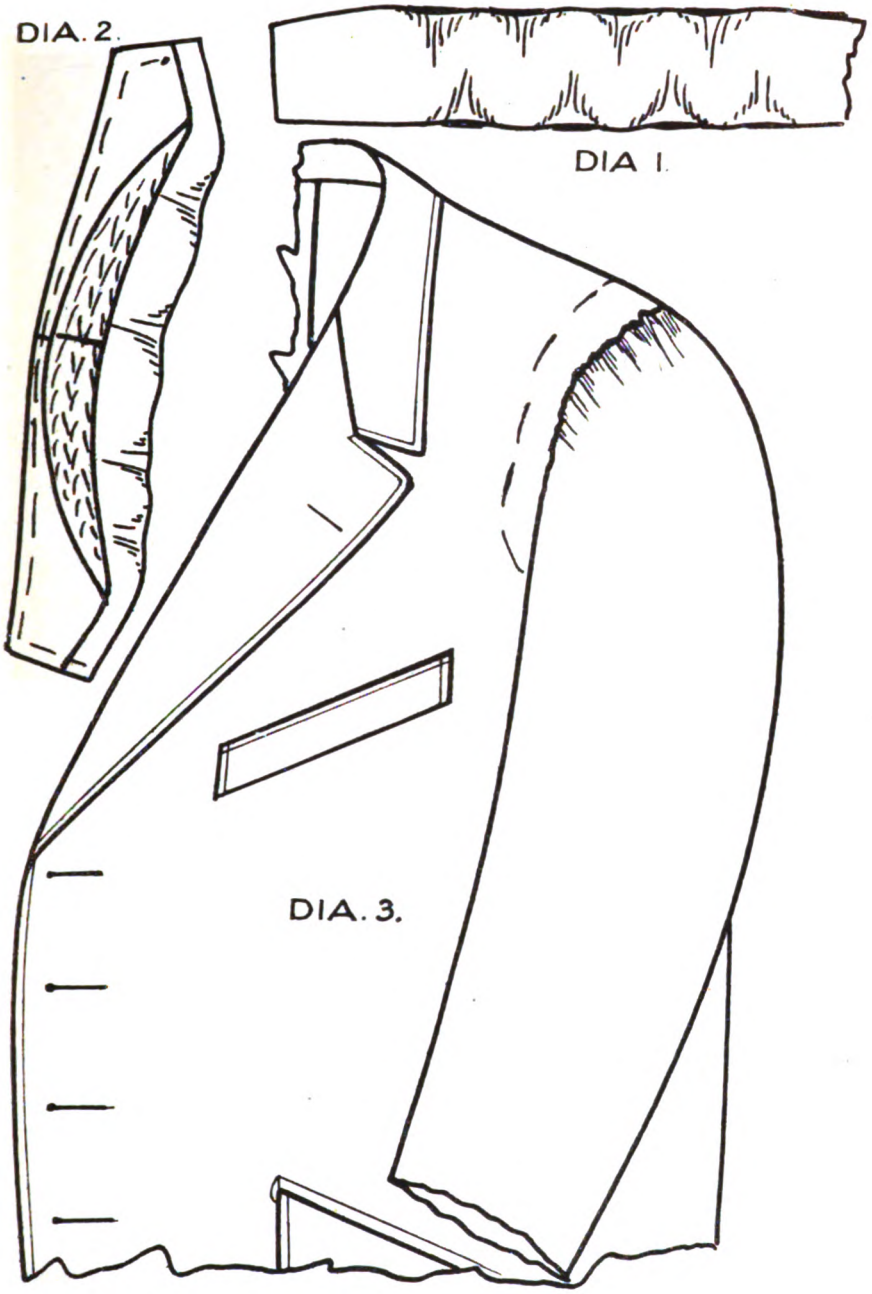

to the outside cloth the front shoulder, gorge and shoulder line are gently shaped with the iron, in the manner shown by the shading on the shoulder at Diagram 1.

Care should be taken in baisting the forepart and canvas together, so as to ensure them fitting smoothly into each other; in order to effect this, keep the shoulder extended on the canvas all round as you baist it on.

DIAGRAMS 2, 3, 4 AND 5

Illustrate the various stages in the make-up of the flap pocket. In the first we have a jeatted pocket-mouth ready to receive the flap. At Diagram 3 the flap is being sewn on the flap lining; during this operation the flap ought to be kept a little easy on the lining, so that it will curl inwards when made up, as we see it at Diagram 4.

If the edges of the coat are stitched by hand, the flap and pocket will be treated in a similar way.

At Diagram 5 we illustrate the pocket being stitched by hand rather close on edge, but this detail must depend upon so many circumstances that we leave the question of hand-stitching by saying that it undoubtedly enhances the value of a garment when properly done.

THE LAPEL AND FRONT EDGE.

At Diagram 7 we have a general view of the inside, and may note the position and nature of stays for the pocket, the general outline of body and shoulder canvas, the padding of the lapel, and the staying of the front edge before the facings are sewn on.

The details in the make-up of the fronts are of the highest importance; these are the steadying of the break line with the bridle before the lapel is padded, and the drawing in of the front edge itself.

First as to the bridle: this is a very serviceable agent in the holding in of the forepart just below the front neck, though when a cut is taken out half the work it is intended to perform has been accomplished. Still, whether the steadying be much or little, we advise that it be done before the lapel is padded rather than after, for this reason: when the lapel has been padded and pressed the extra stiffness of crease line of lapel is somewhat difficult to control, whereas if the steadying is done before the padding stitches are put in the surplus material created by the tightening of the bridle can be nicely distributed and held in place by the padding without fear of its ever shifting. That is why the crease-row of the collar should always be put in before the collar is padded.

The edge, though steadied with staytape or a strip of linen, ought not to be too tightly drawn in, and where this steadying or drawing-in is effected, has a considerable bearing upon the hang of the finished front. Just over the front of leg it ought not to be too tightly drawn; just around the bottom corners of foreparts a little steadying will do good, and about the breast and lower centre of lapel edge a slight controlling force will be effective and beneficial; but in this style of front and character of garment be careful not to overdo it at any point. The material so drawn in must be pressed back from the edge, and so give shape to the inner portion of forepart, and in order to make the facings meet this extra shape, slightly shrink the outer edge, and, above all, see that you get them to fit the foreparts correctly as to length, especially over and along the lapel itself.

The forepart at the stage we have now reached is shown at Diagram 7.

OTHER INNER DETAILS.

The character and number of inside pockets, as well as the length and style of back slit, are details which vary according to the wishes of the wearer mostly, but there is the general question of lining, and the provision of ease, as well as shape, to meet that of the outside cloth. At

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DIAGRAM 8

We have the back made up ready to join the foreparts; there the Morning Coat tack is illustrated, as this gives a greater overlap than the straight back skirt. At

DIAGRAM 10

We have the back and foreparts joined, and the linings baisted in. There you will note the pleat which has been put under arm in line with the outside vee. This pleat finishes over the hip, and is left loose with the exception of a couple of inches about the waist line, thus giving ease across breast and over the prominence of figure below the waist.

The back lining should have ease along the sideseam, especially at waist, and a pleat should be put down centre back from neck to tack.

SLEEVES AND COLLAR.

The sleeve is shown at Diagram 8, partly finished with three holes at hand; but this detail is frequently varied. What is most important is the putting in of the sleeves, and this we have illustrated at Diagram 3, in the second set of diagrams. Around the back scye the sleeve ought to be kept fairly close, but from the shoulder-seam forward nearly to forearm pitch the fulness should be evenly and gradually placed in similar fashion to that we have shown at Diagram 3. When the sleeve is sewn in the fulness should be well pressed away over the top of arm before the seam is opened; then fasten the armhole round, keeping the inside canvas and lining free to prevent any contraction in length or width. A strip of wadding goes round the topsleeve from hindarm to forearm, to keep the fulness in place, and to assist in giving shape to shoulder. Keep the sleeve lining free along armhole where the fulness of sleeve has been placed.

The collar is padded in similar fashion to lapel at Diagram 7, and when pressed and shaped in as we illustrate at Diagram 1, in the second plate, it is about 1¾in. deep all round, and is cut so as to allow ease over the shoulder-seam at neck, say about ¼in. or ⅜in. on each side.

To meet the shape of collar as now shown, the outside cloth has to be shaped by stretching on the outer edges; this has no centre-seam, like the inside, and Diagram 2 shows how it is manipulated with the iron before the collar is covered.

The finished effect is shown at Diagram 3, where the ease at gorge has been pressed out and the collar set, and, as you will note, the collar grips the lapel fairly, but not too tightly.

STYLISH LOUNGE SUIT

BY MR. JAMES ROSINDALE

(To the Editor of the "Gentleman's Tailor.")

Dear Sir.—I am sending a few diagrams illustrating my system for cutting Lounge Coats, vests and trousers, which I trust will commend themselves to you.

The vest and trousers systems have not, until now, been presented to any publisher for publication; neither has the coat system been published in its completed arrangement as now offered to you.

If you will kindly give them a place in your appreciated journal I will in future confine my drafts to your publishing establishment; and, if correctly printed, you may at any time, and as often as you wish, reproduce the system in any style of garment suitable, providing that you in any and every publication associate my name with the system.

It is equally adapted to overcoats and ladies' coats, and I confidently commend it as being reliable, easy and satisfactory.

Yours truly,

J. ROSINDALE.

INSTRUCTIONS. DIAGRAM 1.

The measures, taken over vest.
Coat: Depth of scye, 8¾, plus ¼in., 9 inches.
Front shoulder, net, 12 inches.
Centre shoulder, 25½, plus 1½in. for seams, 27 inches (scale).
Natural waist, 17 inches.
Length, 30 inches.
Sleeve, 31 inches.
Breast, 36 inches.
Waist, 32 inches.
Vest: Opening, 12 inches.
Length, 25 inches.
Trousers: Side, 42 inches.
Leg, 31 inches.
Waist, 32 inches.
Seat, 36 inches.
Knee, 18 inches.
Bottom, 16 inches.
Draw line A D.
A to B depth of scye, 9 inches; to C, natural waist, 17 inches; to D, length required, 30 inches; shoulder scale, 27 inches; B to E one-fourth, 6¾ inches.

Top line:

A to F one-ninth, 3 inches, up ¾in.
To G, one-third, 9 inches.
To H from G one-fourth, 6¾ inches.

Shoulder line:

E to I one-fourth, 6¾ inches.
J ¾in. always.
To K, two-thirds, 18 inches.
Draw lines F I through J, also H I.
H T ¼in. less than F J.
Curve shoulder-point as diagram.
Measure up from L 1¾in.
Complete scye as drawn.
Place A F measurement at L, continuing to H, front shoulder measure plus ¼in., always 12¼ inches.
Depth of scye, front shoulder and breast measures are distinct from the centre shoulder scale, each section being dependent on its own measure only.
The back width below the breast line is a matter of style only.

Breast line:

B to L one-half, 13½ inches always.
B to M half the breast measure plus 4 inches, 22 inches.

Waist line:

Take out at C ¾in.; at N, 1 inch; at O, ¾in.
P is one-half of waist plus 3½ inches, measured from seam to seam, 19½ inches.
Overlap at Q 2 inches, and drop at R 1 inch.
The diagram is 6 inches at waist and 8 inches at bottom. The back-seam crosses 8 inches below C.

DIAGRAM 2. SLEEVE.

Draw line A B C.
B to C one-third of shoulder scale, 9 in.
C to D one-sixth, 4½ inches.
Draw line B D.
Divide equally.
Square E by line B D.
Sweep B F D by E.
Continue line E to F, and flatten ⅜in. between B and F.
Measure the width of back opposite J, and place the amount 7½ inches at D on sleeve. Continue past J and on to K the required length of sleeve plus 1 inch, equals 32 inches.
I is midway between A and B.
Hollow 1 inch at I, and make J at elbow and H at cuff width desired.
K H A is swept from D.
Hook in at G the underside sleeve, 2 inches, and hollow as drawn.

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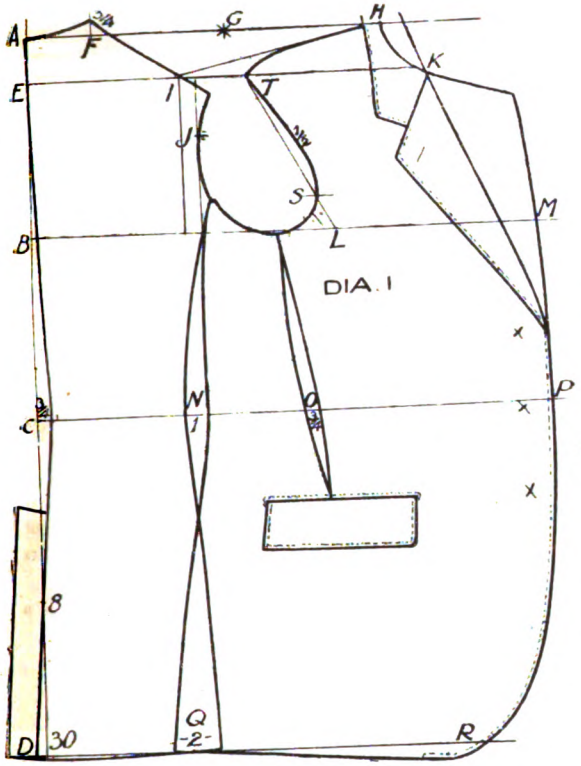

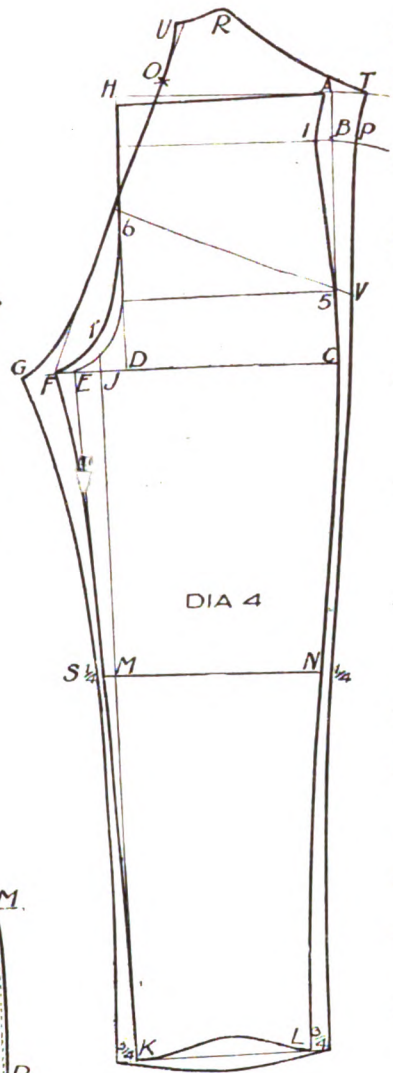

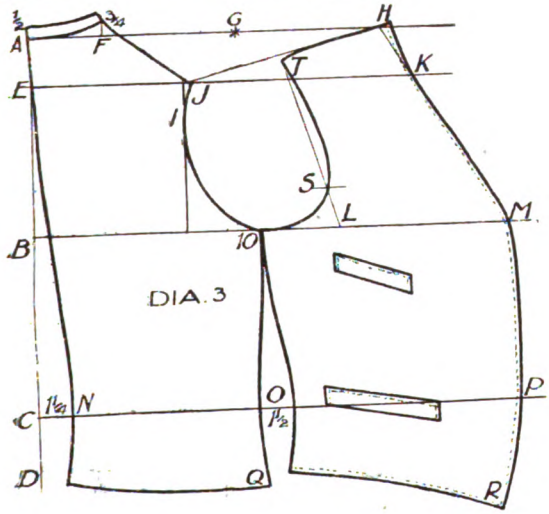

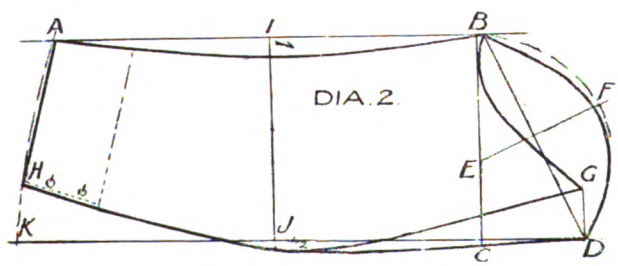

DIAGRAM 3. VEST.

Draw lines A D H.

A to B depth of scye, 9 inches; to C, 17 inches; to D, 19½ inches.

Top line:

A to F one-ninth of shoulder scale, 3 inches; to G, one-third, 9 inches; to H, one-fourth, 6¾ inches from G.

For vest with collar, ½in. less, 6¼ inches.

B E I one-fourth, 6¾ inches.

B to L half the scale, 13½ inches.

To M, half the breast plus 3 inches from B, 21 inches.

Waist line:

C to N 1¼in.

N to O one-fourth of entire waist plus ½in., 8½ inches.

Take out 1½in. at O.

P to O is one-fourth of entire waist plus 2 inches.

Drop at R 5 inches, at Q 3½ inches.

Spring out at bottom of seams, as drawn.

Draw lines F J, and up to H.

Make A F L H the net front shoulder measure, 12 inches.

Make S 1¾in. above L.

Measure shoulder-seams, and draw line T L.

Reduce shoulder-point at T ½in., and complete scye as diagram.

Raise A F ½in. for no-collar vest.

DIAGRAM 4. TROUSERS.

Draw side line, A C, 12 inches.

A to H and C to D 9 inches.

Waist line, I, 2 inches below line A.

C to J, 10 inches; to E, 11¼ inches; to F, 12¼ inches.

Square line J K, leg measure, 31 inches; up 1 inch above line at J.

Draw line E K.

Spring out to F and up to 6, as drawn.

M to N one-half the knee measure, 9½ inches.

K to L one-half the bottom measure less ½in., 7¾ inches.

J to M half the leg measure less 2 inches.

Waist line, I, is ½in. more than one-fourth of waist, 8½ inches.

Drop top line at H ½in.

Connect leg and sideseams.

UNDERSIDES.

Measure from side line at B to O, one-fourth of waist less ½in., 7½ inches.

Draw line from F, through O, up to U, which is 3½ inches above top line, A H.

Measure forepart waist line, 8½, and place amount at O; continuing to P, half the waist plus 1 inch.

Spring out a little at T.

Sweep R from U by C at side, and connect top line.

Measure forepart at 5; place amount where the line crosses at 6.

Continue to V at side 2 inches more than half the seat measure.

G is 1¼in. from F.

Add ¼in. each side at knee, S and N, and ¾in. each side at K and L.

Complete by connecting the lines.

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INTERVIEWS WITH NOTED TAILORS.

BY OUR SPECIAL COMMISSIONER.

We have on various occasions inserted diagrams and suggestions on fashionable garments for men's wear by one of our contributors and subscribers, who remains anonymous under the nom-de-plume of "Savile-Row."

Our Commissioner has long been aware of this gentleman's originality, and even defiance of convention; but if he makes a deviation from the beaten path, the lines of his garments always remain practical and artistic. Hence another interview on an up-to-date garment may be of interest to our readers.

Our Commissioner learned that "Savile-Row" has been making many Morning Coats in the one-button long-roll style, and there are various minor points in which the Morning Coat differs from those he favoured us with on a former occasion.

The waist length or distance from the nape of the neck to the back-tack is shorter, and occasionally is made to fit at the natural waist. "Savile-Row" believes in allowing a little licence on this point, and makes the tack from ½in. to 1 inch longer than the actual waist.

The present-day Morning Coat, as worn by the most dressy men, fits very closely to the figure, and as some of the more shapely ones wear a substitute for corsets, the garment must define the waist line. The second sidebody helps to obtain this effect better than any other means I know of, said "Savile-Row."

If an inlay is allowed on the underarm-seam of the forepart, and another on the small sidebody, you can adjust the suppression to any extent, or you can increase the ease in the scye. It is also one of the best plans for dealing with a man whose waist is not normal; the additional seam means all the difference between a passable and a first-class fit.

Turning to the long lapel, a further question brought out the fact that several experiments had been tried, with a cut in the gorge, and also by means of the bridle along the crease edge. Having tried various plans, "Savile-Row" thinks the small cut in the front edge the simplest way of controlling the outer edge of the lapel.

A cut in the front edge is made opposite the round of the breast. The tailor takes a wide seam on the extreme edge and gradually diminishes at inside end of the cut. The facing must be put on easy for several inches on each side of the cut, and the bridle kept tight from the gorge to opposite the cut.

"Some cutters," he said, "prefer the canvas to finish at the bottom of the forepart; but if it is carried down the skirt about 12 inches below the waist line, it will help to command the fronts and obviate the appearance of flimsiness, which is so evident in many Morning Coats.

"The small cuts in the waist-seam of the skirt are very useful when the figure is well defined, or if the material is of a hard texture. When the tailor has a soft Shetland or vicuna, the material may be fulled on if there is any objection to the cuts.

"The three-quarter sleeve is meeting with general favour, and as there is a tendency to keep the forearm dry the sleeve much straighter, the diversion of the seam helps the tailor to produce the straight effect when he is pressing off the job."

The one button on the cuff is a convention adopted from another well-known West End firm where "Savile-Row" was formerly employed, and is in harmony with the one button on the front; but any number of buttons may be used, although he prefers the idea shown on the diagram.

The measures are as follows: Breast 38 inches, waist 33, hips 40, length of back 17¼, 18, 40; across back 7½ plus ½in.; 21, 32½ sleeve; width across breast (17), 8½ inches.

THE SYSTEM.

Draw lines at right angles to A, as shown by A 22 and A 40.

Mark down the back line as follows:

A to 2 is the level of the shoulder-point.

A to 4¼ is the top of sideseam level.

A to 9½ is the level of the armhole or scye.

A to 17¼ is the length of the waist.

A to 18 is the fashion waist, or tack.

A to 40 is the full length of back.

At 17¼ and 18 mark in 1 inch, and draw the back-seam from A to 17¼ and 18.

Lines should be squared across at right angles to the line A 40.

From 2 to C and B for shoulder-points.

From 4½ through 8 to D for width of back and width of armhole.

The breast line from 9½ to 22 on the centre line.

The waist line from 17¼ to 22 at the centre line.

Square across from 40 to F at the front of skirt, to be determined afterwards.

Mark width of back neck, A to 3¼, and up 1 inch.

Curve back neck, A to neckpoint.

A to 17 is the neckpoint of the forepart.

A to 22 is half the total breast measure and 3 inches.

Mark off width of back from back-seam opposite 4¼ to 8.

Spring line out ¼in., 8 to C.

Join neckpoint, 3¼, and C, to form the shoulder-seam of the backpart.

Draw construction line from C to 18.

Mark out 1 inch just above breast line, and form curve of sideseam by drawing line from 8 through 1 to breast line and waist line.

Mark 1¼ suppression between backpart and sidebody, and draw corresponding seam for the sidebody.

Measure across breast line from 9½ to seam at 8½, underarm-seam at 12, and the half breast and 3 inches at 22.

Mark back from 22 to 13½ the width of breast, 8½, and from 8½ draw the line up to D on a level with the back pitch at 8.

Draw a line from 17 at neckpoint to B, which is opposite C. This point may also be determined by a measure of the circumference of the armhole. Begin at C and measured on to 12, thence towards 13½ and upwards to register the amount required at B.

If an over-shoulder measure has been taken it can be applied from 9½ to C, and the remaining quantity from 13½ to B.

Draw the armhole or scye by hollowing line from B towards D and 13½; touch the breast line at 12 and curve upwards to 8 at the back of scye.

Measure off the widths of the various sections at the waist.

The backpart is 2⅛ inches wide.

The sidebody is 3⅜ inches wide on the waist line, and the second sidebody is 2¾ inches wide.

The suppression between the backpart and the sidebody has already been indicated as 1¼in.

The suppression between the first and second sidebody is ⅜in., while at the underarm it is ⅛in. to ½in.

Draw the seams from back of scye through 8½ to the waist line. The hollowest part should be on the waist line, and below it should be slightly sprung.

The extra underarm-seam starts at 12 and is carried down to the waist, where it is marked ⅜in. The suppression may be increased if necessary, and the seam need not be carried through to the armhole.

Measure up the size of the waist by including the back section 2⅛, the sidebody 3¾, the underarm piece 2¾, and continue towards the centre line until you have registered half the waist measure, 16½, and 2 to 2½ inches extra. The former quantity, 2

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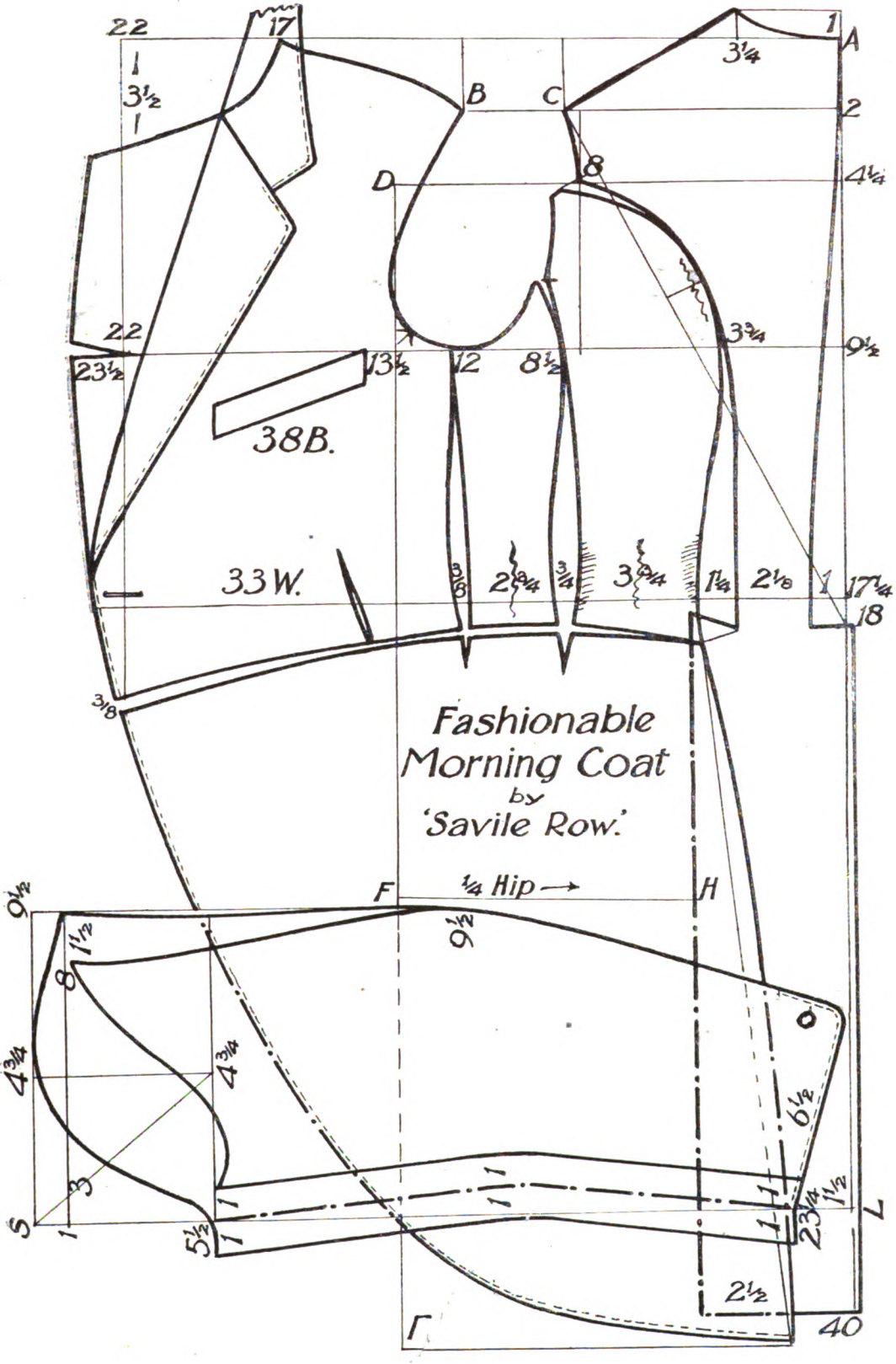

INTERVIEWS WITH NOTED TAILORS.

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inches, is usually enough if the wearer prefers the coat to button closely to the waist.

If the figure is slender just under the ribs it is advisable either to shrink the forepart slightly in advance of the underarm-seam, or to take a small cut out as shown on the diagram.

The front length of the forepart may be fixed by measuring 1½in. back from the neck-point, 17; extend the tape to the bottom of the sidebody, and sweep through the centre line below 22.

Draw the waist-seam from the bottom of the sidebody across to the centre line. The seam should be most hollow at a point immediately below the underarm-seam.

THE SKIRT.

Draw the line from D through E to F.

Measure down from the waist line to E, 9 inches.

Square line across to H, and make E to H one-fourth of the total hip measure (40), or 10 inches.

Draw line from bottom of sideseam to full length of coat, and allow ¾in.

The waist-seam of the skirt is cut in harmony with the run of the waist-seam of the body part. As the waist is well defined, two small cuts should be taken out of the skirt immediately below the two sideseams. These are only cut and seamed from ½in. wide at the top to taper off in a very narrow seam, 1½in. or 2 inches down.

Add the button-stand on the forepart, 22 to 23½, or 1½in. beyond the centre line at the breast, and 1 inch at the waist. Below the waist line the skirt is rounded very gently, and not cut away so sharply as last season.

Add a round of ½in. down the back skirt for drawing in and manipulation.

A small cut may be made on the front edge, which will help to control the lapel when the facings are put on, and the revers turned back.

THE SLEEVE.

Draw lines at right angles to S.

From S to 5½ is the width across the armhole, or the same as 8 to D on the body part.

S to 1 is the depth of hindarm-seam.

From S to 9½ is the width of the topsleeve.

S to 4¾ is half the width of topsleeve.

Draw line from 5½ to 4¾, 4¾, across and diagonally.

Form the round of sleevehead by curving from 5½ to 4¾, and thence to 9½.

The width of the undersleeve is applied from 5½ to 8, or mark in 1½in. from the top of the hindarm-seam at 9½.

Hollow the seam from 5½ to 8, as shown.

Mark off the length of the sleeve either from the forearm or the hindarm measures.

From 5½ to 23½ represents the length of the forearm, and L is 1½in. lower.

The elbow is 9½ from the construction line, and the cuff is made 6½ inches wide.

The dot and dash line is hollowed 1 inch from the construction line, and represents the normal forearm-seam.

Add 1 inch to the topsleeve all the way down the forearm, and deduct 1 inch from the undersleeve, and complete the sleeve as shown on the diagram. The cuff is blunted, or even slightly rounded off at the hindarm-seam, and finished with one hole and button.

◇ ◇ ◇

HOW TO TEST

The Balance of a Coat.

"H. W." asks which is the most reliable way to test the balance of a coat pattern, and what alteration is required for a figure dropping on one side.

There are several methods of testing the balance of a coat followed by cutters, while we should imagine that a great many cutters do not understand what is meant by balance. A reliable method is to lay down the pattern in a closed position at the waist line and mark in from centre of back-seam one-sixth of the breast, and then sweep from back neck to front neckpoint, which, for a Lounge or body coat should be equal.

Overcoats will be ½in. longer in front balance, and vests from ¼in. to ⅜in. shorter.

Another plan adopted by many cutters is to lay the pattern level on breast line, and, measuring from line drawn level with scye depth on centre depth on centre of back across to neckpoint, this quantity registering half the breast for the normal figure. Another excellent plan is to halve the distance from centre of back to front centre line on depth of scye line, and then measuring from top of back neck to this halfway mark, and then again from that mark up to neckpoint less the width of back neck. For normal balance both measurements should be equal.

For a figure dropping on one side the variation should be made in conformity with the amount of discrepancy obtained by the front and over-shoulder measures. In the absence of these measures you must rely on judgment.

In extreme cases the back shoulder point will require lowering, while the front shoulder will doubtless require to be shortened, as well as the front shoulder point. It is best to straighten the down shoulder, and if the figure leans to that side bodily the scye will require to be sunk a little deeper.

Our Full-Size Pattern.

FASHIONABLE RIDING BREECHES.

With the present issue we are giving a pattern of gentlemen's Riding Breeches cut in the latest West End style.

There is so little variation in the popular finish of these garments that it is almost unnecessary to repeat the special features; however, we give them briefly, and add that any departure therefrom is very exceptional in connection with the best trades.

Made from whipcord or other special breeches tweed of heavy make; split-fall fastening with ¾in. welt rounded at bottom. Waist fitting snugly; ample ease at thighs, and brought in suddenly at knee, where they fit very tightly. Knee buttons come well over the shin-bone, and continuations are mostly worn beyond the calf, made of some thin material to match. The inside legs are strapped with buckskin, which is fastened down leg-seam and double-stitched on the edges.

This pattern is provided with ¼in. seams at all parts, and the following are the measures: 30 waist, 36 seat (close measure), 13½ knee, 12½ small, 13½ calf, 14½ fork to knee, 16½ to small, 19½ to calf, body rise 12 inches.

May be cut from 2¼ yards of 56-inch tweed without piecing.

Balance notches are put in at knees and seat, showing 1 inch of fulness over each of these parts; and punched holes show the position of the buttons and holes.

By the aid of the reduced model drawing shown herewith any size may be cut. For the 36 seat pattern use the inch-tape for increasing the various quantities, but for others select a graduated tape agreeing with the half-seat in every instance.

Special patterns, price 1s. 3d. each, or model patterns, 1s. each, seven for 5s., may be obtained from The John Williamson Co., Ltd., 42 Gerrard-st., W.

Many readers have written to ask us at different times if we can obtain them some special information by visiting various places in London, such as, say, the War Office, for particulars of military clothing, the Admiralty for naval clothing, or the museums for other specialities. We are always pleased to undertake this at a minimum charge of 2s. 6d., which must be sent at the time the enquiry is made, which should be put in the most explicit terms, so that there may be no misunderstanding as to what is really required.

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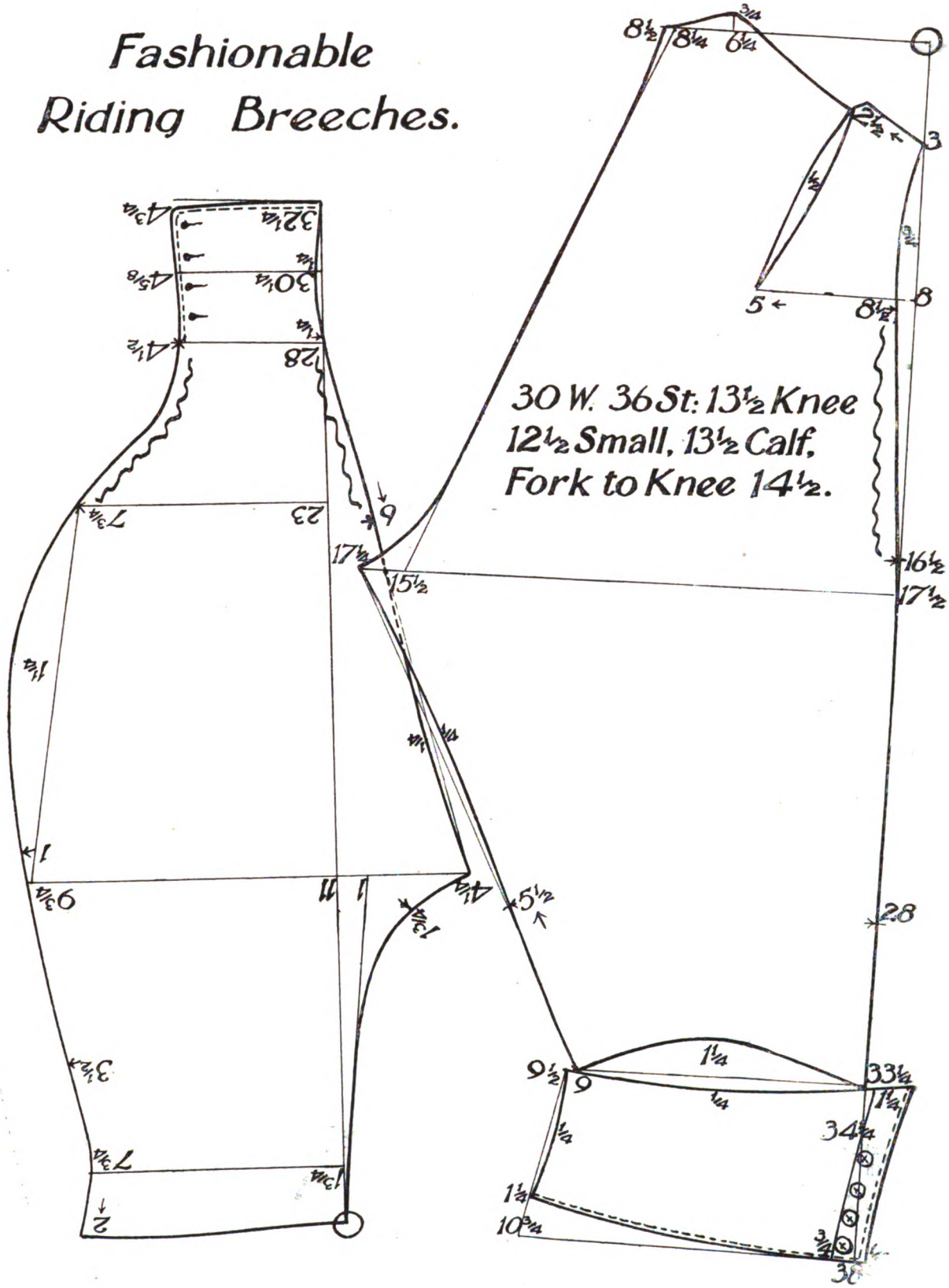
Fashionable Riding Breeches.



REDUCED MODEL OF FULL-SIZE PATTERN.

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FASHIONABLE NORFOLK JACKET.

BY "MARCUS CICERO"

The Norfolk Jacket is a garment which is worn in various forms and for many sports. So much, in fact, does it vary in its features that the term "Norfolk" can almost be regarded as a misnomer, and that "Sporting Jacket" would appear to be a more appropriate term; for the majority of these coats have been designed, as far as possible by skill and ingenuity, to provide such a maximum of freedom that, for walking, golfing, skating, climbing, and, in fact, every outdoor game and pleasure, one garment will suffice for all occasions.

Its chief characteristic is its appearance of a "free-and-easy" type of garment, and it is essential that it should be so cut and made that this appearance is not deceptive.

It claims no special season of the year, as is the case with most garments; there is a continuous demand throughout the year for the Norfolk and its accompaniments.

Another point which is becoming quite noticeable as we go along is its near approach to effeminacy, with its rapid changes of detail. Novelty, with ease, seems to be the keynote of this garment nowadays.

Cheviots, Irish and Harris Tweeds seem to be the prevailing materials. It was from the latter of these that a coat like the one I am bringing forward in this article was made, with very satisfactory results.

The style is not eccentric nor difficult to produce.

Commencing at the turn, this is in keeping with the style, and, therefore, fairly short; the shape of the step harmonises splendidly with the other angles of this part.

A yoke is placed across the breast at 2½ inches above the breast; emanating from this is an imitation pleat into the waist-seam. A little fulness is placed on either side at both terminations. The breast flap is quite new, and convenient as placed in sketch.

The waist-seam runs right throughout forepart and back, and the skirt is panelled on to the body parts.

Starting from the sideseam and skirt panel is the belt; this extends some 2 inches up.

The yoke across the back shoulders is similar to that of the forepart, with the exception of the pleat. Fulness to any reasonable degree can be infused into the yoke and belt.

The pockets consist of patches and flaps, with an additional centre pleat for expansion.

The skirt is cut fairly full, and will allow for plenty of freedom in movement, which is essential to a high degree.

The finish of the cuff is not new, but it is a welcome change from strap and button. For weather protection a wind cuff can be placed inside to grip at 1¼in. up from the bottom.

The stitching at the edge is done twice, the first on the edge and the second ⅜in.; the waist-seam and the remaining parts ⅝in.

The measures: 12½ front shoulder, 17 over-shoulder, 11½ front scye, 9 depth of scye, 17 nat waist, 31½ full length, 6¾ across back, 36 breast, 32 waist, 37 seat.

Square lines A C and A B.
A to D scye depth, 9 inches.
A to E natural waist, 17 inches.
A to C full length. Square out.
A to B equivalent to A to D. 9 inches.
D to F half over-shoulder, 8½ inches.
Square from G to H.
E to I 1 inch.
Draw back-seam.
Apply the across back plus ½in. for seams, at 2 inches down from G H at L.
Draw H L M.
A to J one-sixth breast.
J to K ⅜in.
M to O 2 inches always.
O to P ⅜in.

For wider back, which is essential for free use of the shoulders, draw up from P to within ⅜in. of L to Q, which is the usual ⅜in., plus the extra from L.

Draw back shoulders, hollowing a little at 1½in. from K.

R at waist is in a line with M.
M to N ¾in.

Draw sideseam, springing out a little towards the bottom.

From ½in. on breast line go forward to V the front scye plus 1¼in. (¼in. for ease).

To Y, half breast plus 2½ inches.

Square down.

X is midway V to Y, less 1 inch nearer to V for drawing-in allowance, and I might here say that a well-stayed edge is a good point in this style of coat.

Square up from X towards Z.

V to Z is the front shoulder less back neck. Join Z to F.

Make Z to AA equal K to Q of back.

Join AA to U.

BB one-third V to AA.

BB to C 1 inch.

Complete scye as shown.

R to S 1 inch.

Go forward from S for spring 6 inches and down 1½in.

The skirt waist is hollowed ⅜in. to give a graceful outline at the hips.

T to U ½in.

The skirt comes this distance short at the front edge, and a small quantity is sprung out at the bottom to allow for the hollowing of waist-seam.

To get PP square out from Z 5 inches.

The centre and depth of pocket is found by coming forward from V 1¼in., and down 12½ inches.

For crease of lapel square down from Z 1 inch, and square a further 1¼in.

SLEEVE CONSTRUCTION, DIA. 2.

The outline of the scye, A, H, B, is the replica of that in Diagram 1. C, H, A is the supposed outline when the drawing in has been carried out and chest room infused.

Mark the back pitch at 2 inches down from A, back shoulder level.

The forearm pitch at H is ⅜in. up from L on line B H.

Construct a line from H to F.

3 is midway H F.

Square to scye shoulder.

1½ is midway 3 to H. Again square up.

M is on a level with H.

SLEEVE DRAFT. DIA. 3.

Square lines 1 9, 9 23¾.

Balance: Make 1 to 4¼ equal to the distance M to F, Diagram 2, plus 1 inch for forward swing. This latter amount is decreased or increased according to position of the arms and for ease in garments for labour or sport, an extra ½in. is essential.

Top Width: Ascertain the distance A, F, C, H (Diagram 1) and apply with 1 inch addition from 4¼ to 9 in a direct line. My special reason in preferring this method to applying the net measure from 1 to 9, as is usual in many systems, is this: Say we have a figure with high shoulders and normal front and back depths, the scye would be raised at A and B in equal quantities; that means, to keep F in its proper and rightful position it would be raised according to A; then, if my readers will just experiment by drafting top width by applying the new measure from 1 to 9, and drop point 4¼, as will be necessary, they will find that they have an abundance of fulness, a good deal more than the workman could manage. Not only this, but owing to the extension of point 9 beyond what is required, the sleevetop at 3 becomes insufficient. To apply this method to a shorter scye, again we should not be reliable; a shortage of fulness would be a certainty; whereas in my method given above by applying the measure from 4¼ direct to 9 it works automatically for every or any scye.

Top Height: Point 5 is midway 4¼ and 9. 2½ is midway 5 and 4¼.

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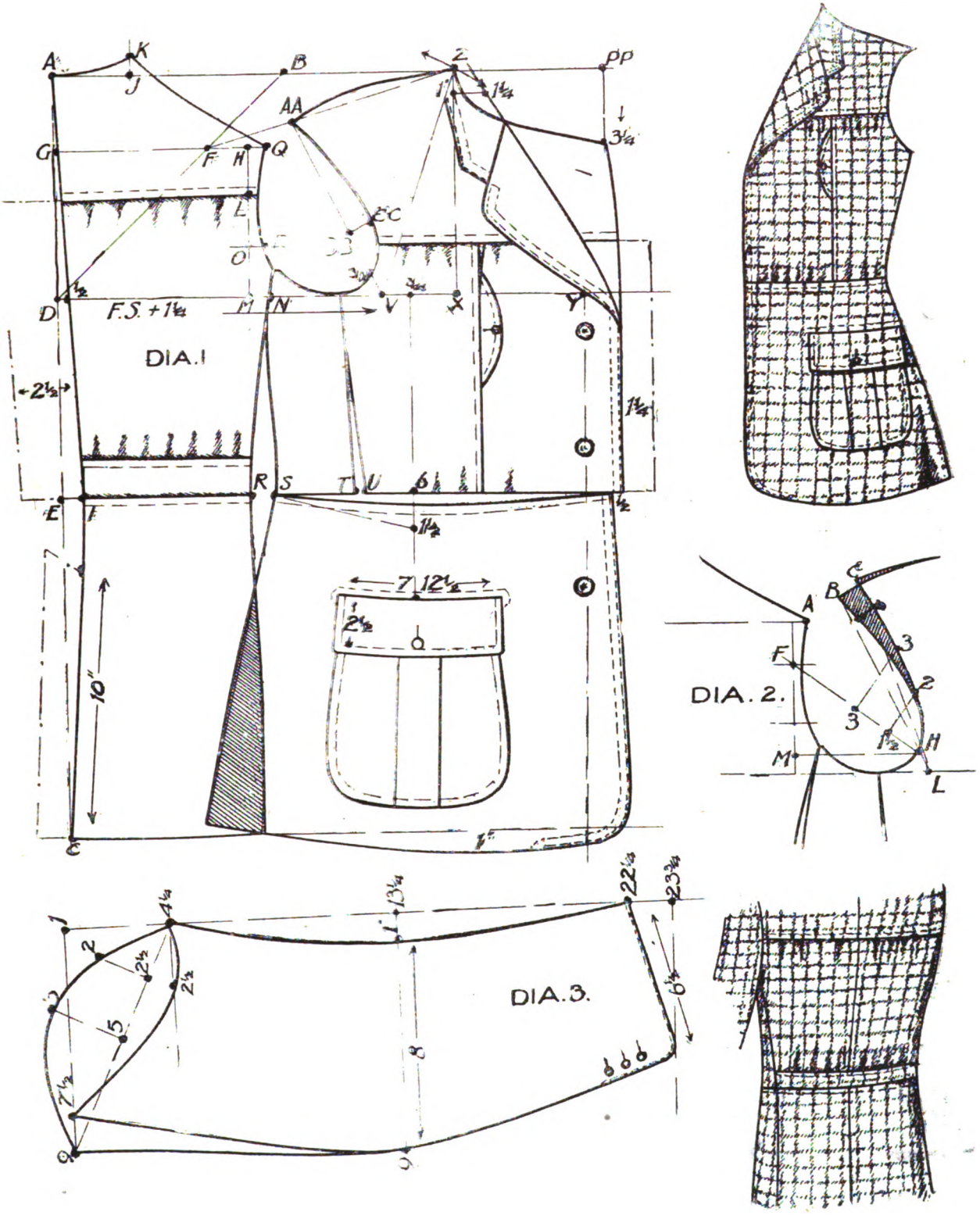

NORFOLK JACKET, BY "MARCUS CICERO."

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Square up from these points and take the respective distances from 3 to 3 and 1½ to 2, Diagram 1, and apply them at 5 and 2½, respectively, as shown in 3 and 2.

Complete run of topsleeve as given in diagram.

This controls the sleeve according to the scye to a high degree, and that it is accurate goes without saying.

Measure sleeve length minus net back width from 9 to forearm cuff at 22¼.

For back-seam extremity go down 1½in. and square out, letting the width of cuff, 6¾ inches, fall on this line.

13¼ is midway 4¼ to 22¼. Go in 1 inch and hollow forearm.

Make 1 to 9 for elbow width 8 inches.

Take the graceful run of hindarm as shown on draft.

Ascertain the distance round scye from F to H for undersleeve width.

Apply direct from 4¼ to 7½ on top line.

As a guide for the hollow, square in from 4¼, 2½ inches, and complete.

The two illustrations given show the back and front views of the finished article. It is a sensible style, and should prove useful to such as are not decided on any particular design.

Special Patterns.

We are prepared to supply our readers with specially cut patterns of any style of garment, no matter whether it be illustrated in our columns or that of any other fashion publication. If our readers send to us the illustration, together with the ordinary lengths and widths of the customer, we will post them the same day as the order is received, a specially cut pattern by an expert cutter of the garments desired. If there is any peculiarity in the figure this must, of course, be noted, and when sending the order it will be necessary to enclose 1s. 3d. for each pattern, vests 8d.; and by a pattern we mean a coat or a skirt, or any single garment. A costume consists of two patterns, and, consequently, costs 2s. 6d.; patterns for a suit cost 3s. 2d. It will also be necessary to send us the name and full postal address, written very plainly, to which the pattern is to be sent; delay sometimes arises through the address being altogether omitted; at other times we receive orders with no measures, and, again, we find customers send to us for patterns without enclosing the necessary remittance. All these must necessarily cause delay; but when the proper conditions are complied with, our readers may rest assured that they will get the very best possible patterns in the shortest time.

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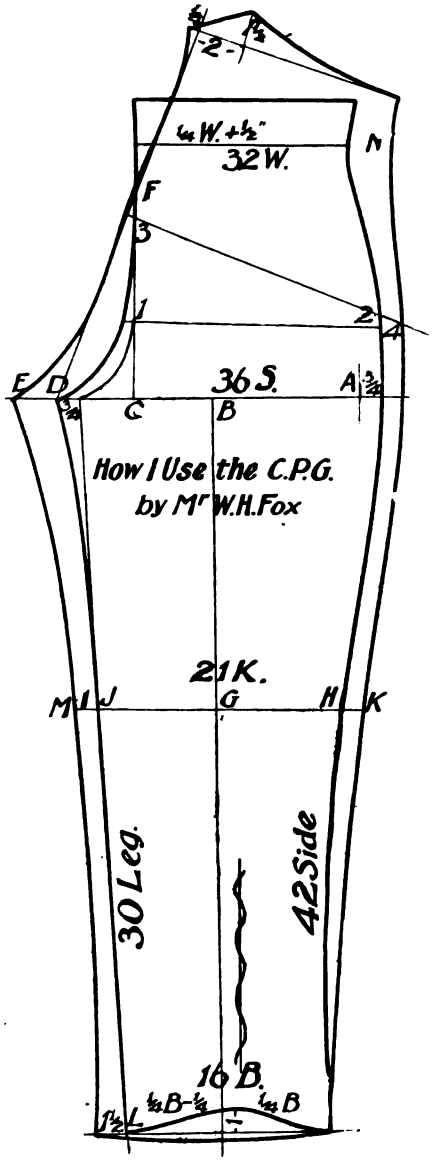
How I Use the C.P.G.

BY MR. W. H. FOX.

TROUSERS.

The trousers of to-day are not exactly, from a tailor's point of view, things of beauty, and those who cut them on the lines of a modified form of American type know only too well that the pleating of the front waist



into a band only tends to throw looseness into the lap, while the taking out of cuts from back waist throws what is really intended to show itself on the hips into folds in the region of the seat-seam; therefore I think to have the desired full thigh and knee, cuts, except in very small waists, should be dispensed with.

The system is the C.P.G., with the following exceptions:

C to D one-twelfth of seat, 3 inches.

D to E half that amount plus ¼in.

C to F for seat angle is 1 inch less than one-fourth of seat, viz., 8 inches.

Using graduated tapes (based on 40 inches for standard), with ¼in. added to every inch below 40, and a ¼in. deducted for every inch above 40, and except for working trousers or breeches, very rarely do I alter the seat angle from 8 graduated inches up.

The division of knee from G at construction line to H, is one-fourth of knee.

On the leg-seam rule straight from ¾in. inside D, at fork to L, which is one-fourth of bottom less ¼in. from construction line, ignoring the width of knee at J altogether, and make undersides 1 to 1¼in. wider than J (no more), and at bottom add the usual 1½in.

The surplus added to topsides at A is ¾in.

In measuring up the seat make point 4 half the seat plus 2 inches, and plus twice the quantity added on topsides, in all, 3½ inches more than half the seat.

Measure up the waist as usual, making same 1 inch more than half waist.

Measure up knee from J to H; place that quantity at M, and measure out to K half knee plus 1 inch.

Connect N, 4 K, and bottom.

Rise of back found in the usual way.

Avoid hollowing fork of undersides opposite point D. Nothing is more uncomfortable to the wearer, and is the cause of many defects.

DONKEY JACKET.

"BOUNDER" enquires for a diagram of a "Donkey" Jacket. He thinks that some tailors call them "Spencer" Jackets, and that they are cut away after the style of a Dress Coat." He wishes to know if it is in any of the "Tailor and Cutter" publications on cutting.

We are of opinion that the coat referred to is cut with a Lounge back and deep slit, and there is a sidebody and forepart with D.B. step collar. A waist-seam is arranged, and the fronts are arranged to follow the lines of the new Dress Coat.

We regret space does not permit us to insert a diagram of this coat, but we may do so at a later date. It does not appear in any of our publications, but there have been similar diagrams in our journals at times. Patterns of same may be had from our office at the usual prices.

Received patterns, which are perfect.

W. W.

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THE JUNIOR CUTTER'S INSTRUCTOR.

CONTINUED FROM LAST MONTH.

STRAIGHTNESS AND CROOKEDNESS.

Having dealt with balance and openness and closeness, it is now essential that we should touch on straightness and crookedness and try and make these terms clear to the student.

No doubt these terms will be foreign to many readers, but by careful study they can be understood, and all cutters should acquire a thorough knowledge of the fundamental principles of the system they adopt, because of their great utility in producing certain defects, or removing defects.

If the necessary pains are not taken in mastering and understanding cause and effect as applied to the cutting and making-up of garments, then most assuredly you will be working at random, and be liable to err at any moment. Straightness and crookedness is a question upon which there are many different opinions amongst cutters.

Straightness and crookedness are relative terms used universally in the definition of variations from a given standard. Straightness and crookedness are not connected solely with tailoring; nor are they, in sartorial matters, connected with the neckpoint, for they are terms applicable to the collar and sleeves, and the seat-seam of trousers, etc.

Euclid teaches us that straightness is the shortest distance between two given points, while any deviation from that produces crookedness, as B from line A C (see Diagram 19).

Diagram 20 further explains the principles of straightness and crookedness and their effect on parts of garments.

If a piece of material shaped with a round edge (as line D D) be joined to a straight piece (as E E), the effect will be to produce contraction on the part marked G, and it is generally necessary to full on all round edges.

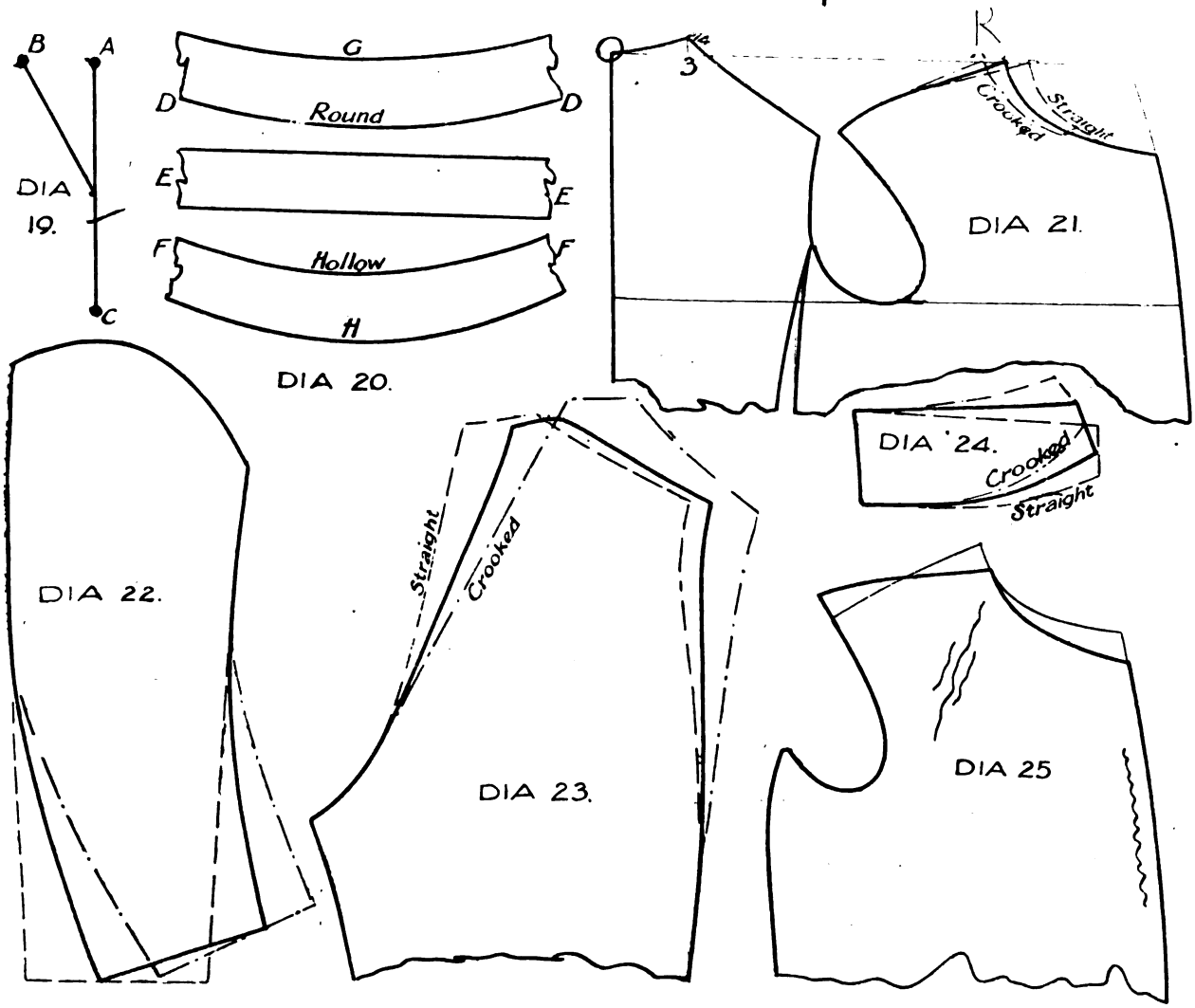
If a piece of material is cut hollow, after the style of F F, and is joined to the straight piece, E E, then the effect produced would be to throw fulness, as in the case of a hollow cut skirt.

The two lines, D D and F F, produce a double effect, viz., a round and a hollow.

Another notable example of cause and effect is the hollow sideseam of a body coat back, and the rounded sideseam of sidebody to produce round over the blades.

As we are now only dealing with the cutting of coats, it will be best if we only deal with straightness and crookedness so far as it effects the neckpoint.

We have shown how we locate the neckpoint by the casting of two segments, one



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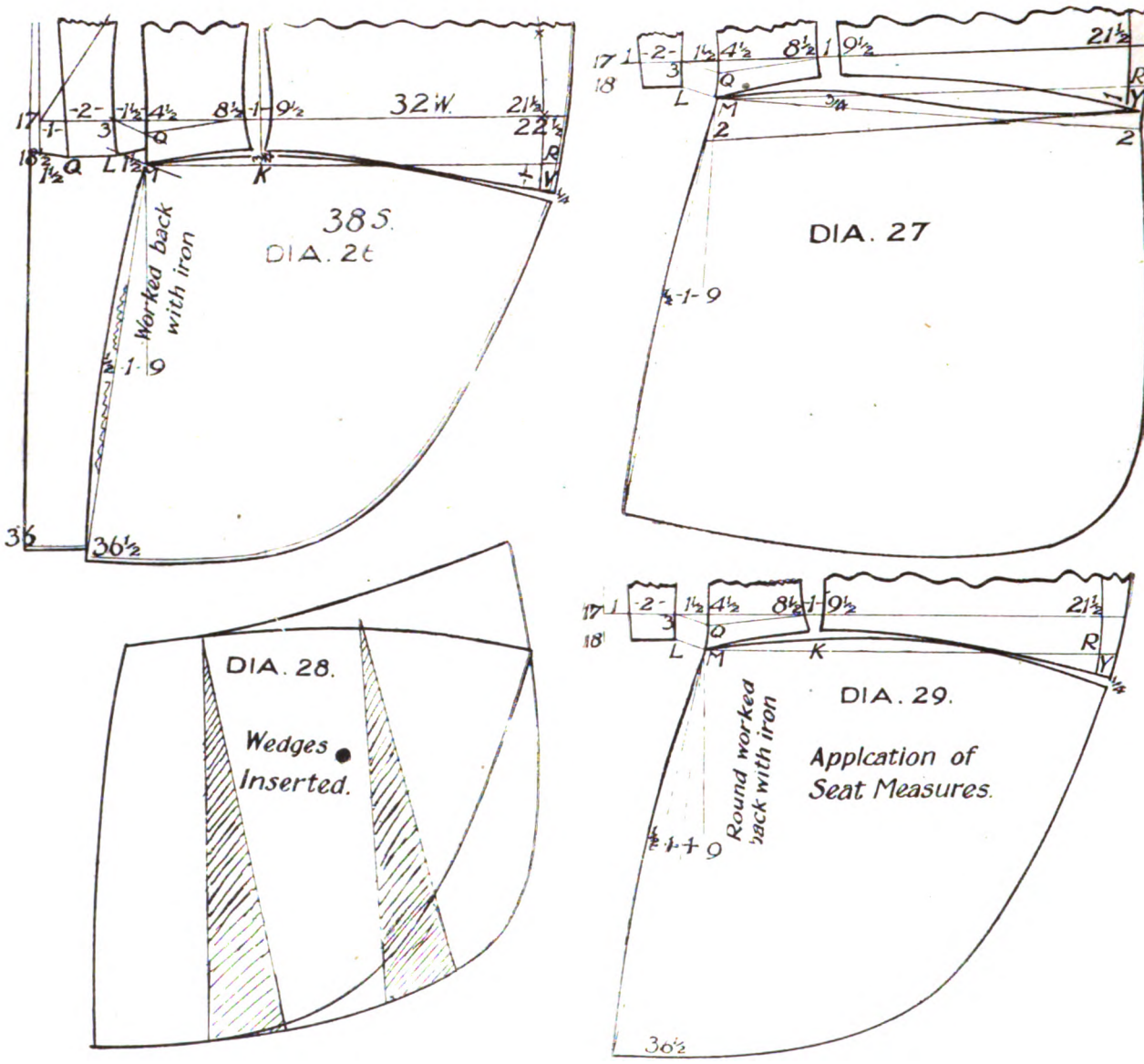
from the front of scye by the front shoulder measure less the width of back neck, and the other from the front of chest, with 1 inch added to the former measure, that being an average quantity equal to the distance measured from the nape to centre of front in an average of instances; and so for our purpose we consider this the normal. Now if we recede the neckpoint as per dotted line K, we ing in. This makes it imperative that the balance should not be disturbed, for the result of receding the neckpoint is to shorten the distance from the nape of neck to the bottom of the scye, such as we know under the name of the front shoulder; and, at the same time, it increases the length over the shoulder, and as this accompanies the shortening at the front shoulder, it is very apt edge, and a looseness of material at the front of scye, and this has to be reckoned with. Of course this does not matter much in some garments, such, for instance, as the vest, where the front of scye is hidden, and for that reason the vest is usually cut straighter than the coat, for it is always of importance to get a snug front edge, and, if necessary,



make the variation known as "crookening"; whilst if we advance the neckpoint as shown on L, we make the alteration known as "straightening". Now this appears very simple, but it is most essential that the cutter should realise what he is doing.

The crookening of the neckpoint is made in order to get a snug fit at the front of scye, and invariably calls for an increased manipulation of the front edge in the way of drawto produce creases, so the better way, when crookening the neckpoint, is to take the forepart pattern, cut it across from the front edge to the front of scye, and open it out as if a wedge was inserted to nothing at scye; this will then make the desired change without disturbing the vital lengths of the shoulders.

When the neckpoint is straightened the result is to produce a shortness on the front a vee can easily be taken out of the front of scye to get rid of the looseness at that part if necessary.

There is no doubt that a crooked cut produces the most artistic result when the front edge is properly worked up; but unless that is done it is better to err ron the side of straightness, and for that reason the straight cut is the best where the garments are made by machine or cheap labour.

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Diagram 22 shows the principle of straightness and crookedness applied to sleeves.

The hard lines are the normal and the dotted lines represent a crooked sleeve, and the dash lines a straight sleeve, as a shirt requires.

Diagram 23 shows the principle as it applies to the seat-seam of trousers.

The hard lines are the ordinary slant or seat angle given to meet general requirements; while the dotted lines show a straighter seat to ensure a smarter fit; and the dash lines a crooked seat for providing ease for stooping or riding.

Diagram 24 shows how it is applied to coat collars, low rolling lapels requiring a round collar, and high-buttoning garments a straight collar, generally, for much depends on how the gorge is cut, for many cut a high gorge for a low-rolling front, which necessitates an excess of round on collar.

Diagram 25 shows the effect of a coat made crooked, when drafted in the square, and the neck and shoulder points are shifted backwards, the diagram shows this with the fronts drawn in to the straight, and when the shoulders placed on top of a normally drafted forepart. Our readers will note the shortness from nape to front of scye, and the excess of length over the shoulder, which would result in producing a bad set of creases down the shoulder.

We would impress upon the student the value of keeping the fundamental principles ever fresh in his mind, for the results of cause and effect are ever with us; and as the human figure is a mobile one, the fitting and draping of it is a difficult task.

DRAFTING THE SKIRT.

THE SPRING OVER THE HIPS AND SEAT.

When dealing with waist suppression we stated that the fact should always be borne in mind that the suppressing of the waist produces fulness directly above and below. This is the principle upon which we base the method of providing for the hips.

The C.P.G. plan to get the run over the seat is to square down from the fashion waist 9 inches, and then mark back from that point from 1 to 1½in., more or less, according to the degree of prominence of the seat (see Diagram 26).

The top part of the skirt is rounded as much as the sidebody and forepart are hollowed, less ¼in., which is shown in daylight, that is, space between the skirt and sidebody and forepart at underarm-seam (see Diagram 26).

The point about the space between the skirt and the sidebody and forepart must be carefully noted, for the ¼in. space is for a close-fitting skirt.

In dealing with skirt cutting we cannot pass over the importance of the effect of the shape of the top of skirts. The effect of sewing a hollow piece of material to a straight piece is to produce ease along bottom edge, while if we sew a round edge to a straight piece of material we get a closeness or contraction of bottom edge.

These principles were explained when we dealt with straightness and crookedness.

In cutting skirts of coats we have to bear in mind, in addition to the style of the garment, the purpose the coat is intended for.

When coats have pockets placed either inside or outside on the skrits which have to be used extensively, then the top of skirt is made slightly hollowed, and more spring allowed over the hips, as shown by Diagram 27.

By dropping below line M R, say 2 inches in front, and connecting to M, and using this line to square down the 9 inches for hips, and then going out 1 inch and adding on ¼in. of round, we get a much fuller skirt. ¾in. of round is added above line 2 M at the underarm-seam, and the top of skirt is shaped as diagram.

The run of fronts for a very forward-fronted skirt may be obtained by dropping below M 2 inches, and using that point to place arm of square on, as 2 Y. This is the same procedure as we follow for a Frock Coat. The effect produced is the same as if you took an ordinary Morning Coat skirt and cut it through the centre and inserted two wedges, as shown by Diagram 28.

In cutting flaps for pockets that go across the waist-seam, the sewing-to edge is best slightly hollowed, for that gives spring over hips.

The amount of fulness provided over the hips is generally fixed at about 1 inch; but it should always be borne in mind that figures with small waists and prominent hips require more fulness than in the case of stout waists and flat hips.

The thickness and make of the material has also to be taken into consideration.

APPLICATION OF SEAT MEASURES.

We are often asked for a reliable method of applying the seat measures to coats so that the same confidence may be placed as in the application of the breast and waist measures without depending upon mere judgment.

A capital method is to square down from the top of skirt at the back 9 inches, and mark out 1 inch plus half the difference between the chest and seat measures, without any further addition of round, as Diagram 29, which shows a rather abnormal-size seat.

When arranging for the round see that you get it located properly on the most prominent part of the seat. The idea of the round is to allow the tailor to draw it to a straight line by shrinking it with the iron and working the fulness on to the hips, where a receptacle is required to allow hips to be covered by the skirt without any creases being formed.

It is advisable to allow rather too much than too little spring, but this can easily be adjusted at the try-on. The insertion of pleat pockets has to be taken into consideration, so the above advice should not be lost sight of, for there is nothing so unsightly as gaping pleats.

If the reader will again refer to Diagram 26 it will be observed that the top of skirt is only ¼in. above K, the ¾in. being to bottom of sidebody and forepart.

A ¼in. is taken out at front of skirt in order to get a snug fit at that part.

The shape of the front of skirt is purely a matter of taste governed by fashion, and also the purpose the coat is intended for. For instance, the run of waist-seam is greatly governed by fashion.

The dropping of Y below R (see Diagram 26) may be varied, the front of skirt being varied correspondingly.

We have Morning Coats buttoning one, two three, and sometimes four, such as Cubbing Coats with the full skirt.

A hollow top or waist-seam is cut so as to provide more room or "petticoat" in the lower part, and the effect is the same as if the skirt had been cut up from the bottom and some wedges inserted, as Diagram 28.

In measuring off the length of skirt ¼in. is allowed extra to that of the back, as shown, this being done in order to compensate for the extra seams at the waist.

"A. W.", of N.B., asks to be supplied with a method of taking the size of a gentleman's hat, and also the price of the books on sewing.

To take the size of a hat measure the length inside and also the width, add these measurements together and divide the amount. For example, 7½ length, 6 width, equals 13½, giving 6¾ size.

"Practical Tailoring" is published in four parts, at 3s. 6d. each. Parts 1, 2 and 3 deal with the making of trousers and vests, and Part 4 with coats.

For ladies' tailors we publish a very useful work, called "How to Become a Ladies' Tailor," in two parts, at 3s. 6d. each, or combined for 6s. 6d. Part 1 describes all the various stitches, making pockets, collars, etc., while Part 2 deals in detail with the making of all kinds of ladies' garments.

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CLERICAL TAILORING.

BY A CLERICAL EXPERT.

CASSOCK VEST.

Perhaps the next most important garment on the clerical list is the Cassock Vest. Some clergy wear only this style of vest.

The Cassock Vest is worn by many as a dress vest, instead of the clerical dress shape, and it is then usually made of black corded silk. When silk is found to be too expensive a poplin is used, and has very much the appearance of silk.

Care must be taken in making up these vests. The bottom and front edges should be nicely held (see Diagram 4), and then, with the assistance of the vee at the lower pockets and the small vee at the armhole, a nice clean-fitting vest is produced without the unsightly vee in front of neck; and at the bottom of the vest, as is often seen with vests of this shape.

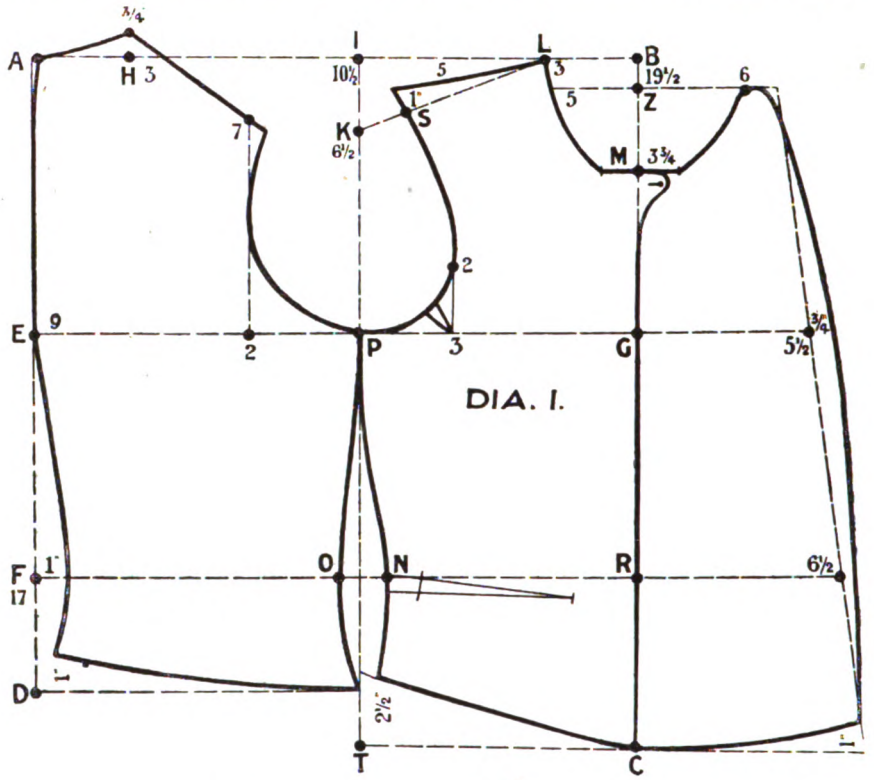
With silk or poplin vests I find a piece of superfine cloth makes the best facing, both for the front and bottom.

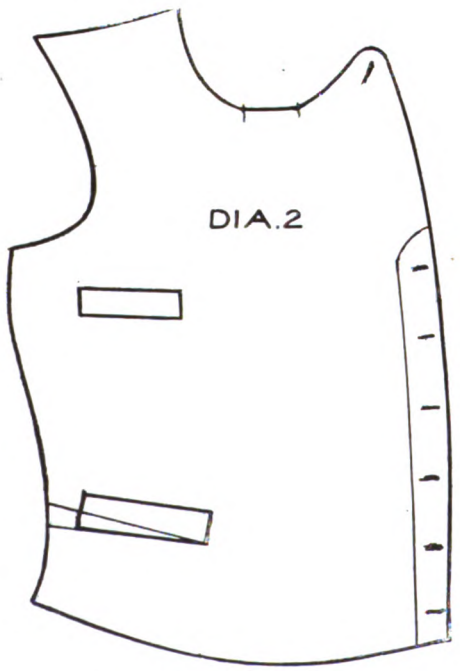
The fronts of these vests are made up in various styles, the most general being a fly partly up, and above this one hole at the top worked through (see Diagram 2). Another way is holes through all the way up, while some are made fly-front all through.

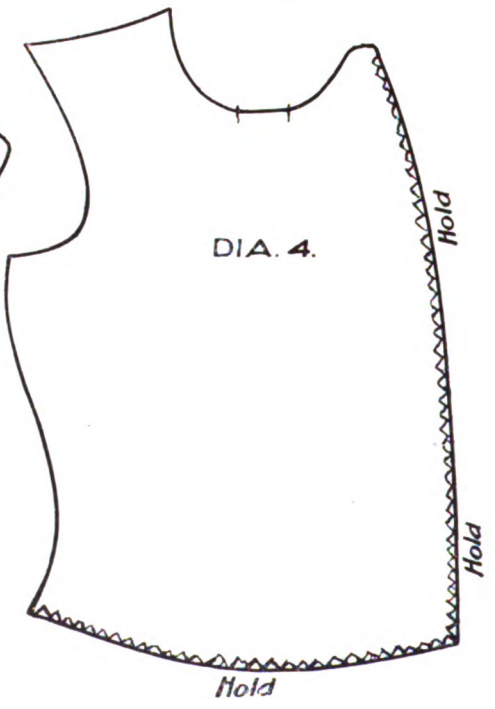
Two holes are worked through on the small or right side, which button on the inside to keep the vest in place (see Diagram 3).

With silk vests it is best to obtain a 27-inch corded silk. Should any difficulty be experienced either in obtaining this width silk or the poplin, or in making the vest, I shall be pleased to assist any of my readers.

A few years ago it was my pleasure to lecture before one of our Provincial societies, the subject being Clerical Vests. When I laid down the draft of the Cassock Vest the greatest interest was evinced. Now this being in one of our Cathedral cities, it goes







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to show that even these tailors neglect the clerical trade.

Single patterns, or complete sets of these patterns cut on this system, can be obtained at this Office.

THE SYSTEM.

The measures: Neck 8½, length 25, breast 36, waist 30.

Square the lines A B D.

A to B 1½in. more than the breast measure, 19½ inches. Square A B C.

A to E is half the breast measure, 9 inches.

A to F is 17 inches, the natural waist.

Square the lines E G and F R.

A to I is 1½in. more than half the breast measure, 10½.

Square the line I T.

B to L is 3 units.

A to H 3 units, and raise ¾in. for back neck.

Place this quantity on L and measure to C for length of vest, allowing ½in. for making up.

Square the line C T and continue this line across the opposite front of vest.

The point 2 is ½in. more than one-sixth of breast from P; and 3 is one-sixth of breast from P.

At 3 square up 2 units, and 2 square up 7 units by graduated tape.

Make K 6½ units from P.

Draw the line K L, and raise the shoulder-seam 1 inch above this line.

Let the width of shoulder be 5 units, as in the S.B. vest.

Draw a line from ¾in. above H through 7.

Shape the armhole as shown.

B to Z is 1 unit, and to M 3¾ units.

Shape the neck from L to M.

Make the distance Z 6 ¾in. more than Z 5.

Complete the neck.

At G go out 5½, and at R 6½ units.

Draw a straight line through these points, and add on ¾in. round in front of point 5½.

At R measure back to N half the proportionate waist. The proportionate waist is one-sixth of breast less than the breast measure, in this case 15 inches.

The forepart is raised 2½ inches above T, and 1 inch at the other side above the square line.

A vee is taken out at the lower pockets, and also in front of armhole.

Complete the forepart as shown.

The small or right side is cut the same as the left side, only cut from M to C. A little tongue is added at M to take the buttonhole.

At F hollow 1 inch, and measure from there to O 1 inch more than half the proportionate waist.

Complete the back, raising the bottom at D 1 inch.

S.B. CASSOCK.

Sometimes these vests are made double-breasted, then both foreparts are cut exactly the same.

The neck of a Cassock Vest should be made only 1 inch more than half the linen collar, not 1½in., as in the S.B. vest.

The collar is cut the same as in the S.B. vest.

THE CASSOCK.

I may mention that in many churches the payment for cassocks, surplices, etc., for the clergy, is made from the church funds, and not from their own private resources; in these circumstances they are not quite so particular about the cost.

My readers who have workshops and employ female labour should have little or no difficulty in getting these garments made. With choir orders it is necessary to get them made as cheaply as possible, so as to compete with other firms. These orders generally amount to a fair number, and are usually ready money. Of course, it depends upon the number in the choir.

Only one pocket is put in choir cassocks, and that in the right pleat. There is a narrow facing all down the front. A strip of buckram is run down in front in place of canvas.

Cassocks are worn by the clergy of the Church of England, by choristers, lay readers, sometimes by the verger instead of a verger's gown, and by laymen when taking part in the service, such as reading the lessons. It is also worn by the Roman Catholic clergy, but generally with some alterations in the details, which I hope to deal with in another article.

Cassocks are made from various materials, but that most frequently used is russell cord. Other materials employed are serge, alpaca, persian cords, thin vicuna, and sometimes corded silk. When silk is too expensive, a poplin is used, which has almost the appearance of silk. If silk is used care must be taken to see that a proper gown silk, 27 inches wide, is used.

In fairly high churches coloured cords or serges, such as red, blue or violet are sometimes used.

Cassocks are cut full to the breast measure, therefore take a graduated tape ½in. more than the size, for a 36 breast; or 18 on the half, use a 18½ scale.

There is a box pleat at the back and one on either side. The pockets are placed in the side-pleats, and a vent is often left by the side of the pockets, to enable the wearer to get at his trouser pockets. A ticket pocket is sometimes placed in the right forepart, and as it is used to carry the donation for the collection, as well as the watch, it is termed a money pocket.

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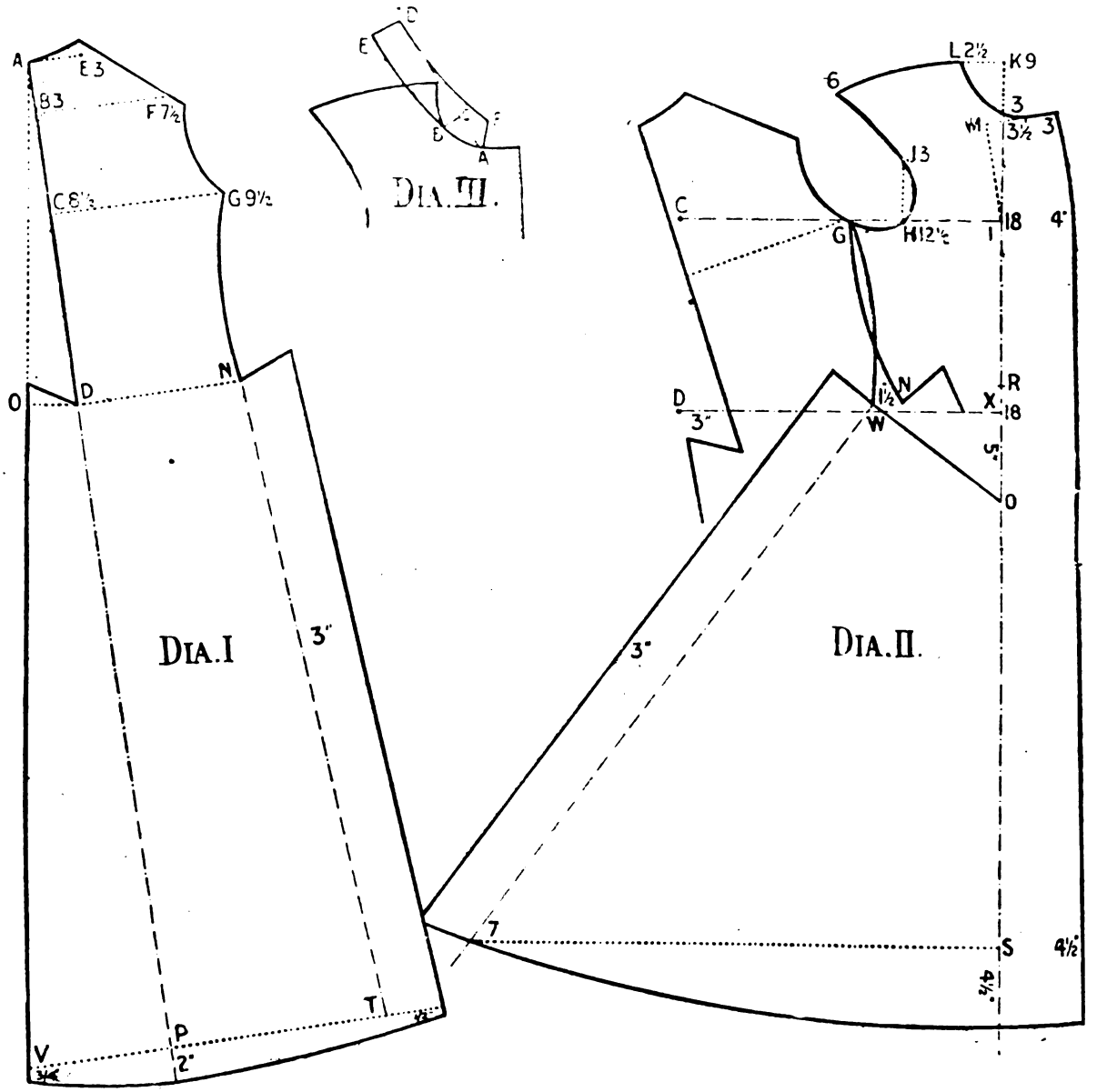

Diagram 6 shows the shape of the pocket tacks at the top of the pleat.

These garments are lined to just below the waist, aand this, of course, serves to cover the pleat tackings and pocket-stays. The holes are 2½ inches apart, and between each hole a button is placed, so that, when the cassock is fastened, the buttons are 1¼in. apart.

Care must be taken to see that the neck does not make up too large. For the average shape clerical linen collar, 2 inches more than half the collar is sufficient, thus for a 15 inch collar half the cassock neck should make up 9½ inches.

It is always advisable to allow 1 inch button-stand and a 2-inch turning up all round the bottom.

Use a graduated tape for all points except where the word inches is mentioned.

With regard to the various materials for clergy or choir I shall be pleased to give my readers any assistance I possibly can, or if they have any difficulty with regard to the making, I shall be glad to help them.

For choir cassocks a 26-line flexible button is usually used, and generally for clergy cassocks, but sometimes for a latter a small round button is used, something like a habit button, only a little smaller.

THE SYSTEM.

The measures: 19 waist length, 58 full length, 36 breast, 34 waist, 7¼ width of back, 20 to elbow, 31½ full length of sleeve.

THE BACK. DIA. 1.

Draw a straight line and mark A to O, the waist length, 19, and continue down for full length of cassock.

O to D, 3 inches.

Draw a line from A, through D, the full length of cassock, 58 inches.

A to B, 3.

A to C, 8½.

Square A to E, 3, by A D, and raise back of neck ¾in.

Square B to F, 7½; and C to G, 9½.

Square D to N, ½in. more than half the waist measure, 9 inches.

Complete the top part of the back as far as N.

P is 2 inches up from the full length.

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Square out P to T, 3 inches more than D N, 12 inches.

Square P V.

Draw the line N T.

In front of N T allow 3 inches for pleat.

Drop the bottom below V ¾in., and at the edge, beyond T, ½in.

Complete the back.

The material, D to O and P to V, is used to form a box pleat.

THE FOREPART. DIA. 2.

Place the back down, and continue the line C G to H, 12½, and to I, 18.

Continue the line D N to X, 18.

At I square up to K, 9, and back to L, 2½.

At H square up to J, 3.

Continue the line K I down to full length of cassock; make a point at R, 18 down from K, and sweep the shoulder-seam, L, 6, by R.

Form the scye from 6 through J H, advancing in front of J H, ½in., and lowering between G H, ½in.

Make a point 3 inches in from D, and place the back, as shown in the diagram. With the back in this position, mark back from N to W, 1½in., and shape the sideseam of forepart.

Make point O 5 inches below X, and by O W square to 7 to agree with length of back, N T. Allow 3 inches for pleat beyond this line, as in the back.

At K go down 3 and 3½, and back to M, ¾in.

By I M square out 3 inches beyond the breast line.

At I advance the front 4 inches, and at S, 4½ inches.

Shape the neck and draw the front line.

Point S is found by squaring by line K, 18, O, out to point 7.

Lower the bottom 4½ inches below S, and complete the forepart.

THE SLEEVES. DIAS. 4 AND 5.

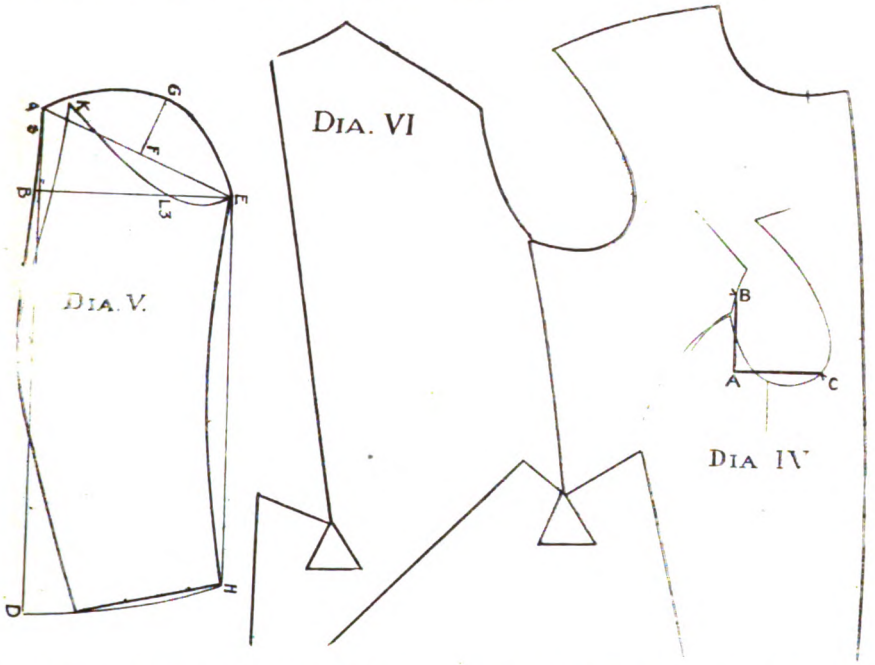
With the forepart, sidebody, and back together, as shown in Diagram 4, place the square with one arm on C and the other on B.

Measure from A to B, next round the whole scye, and then from C round bottom of scye to B.

Draw the line A B C D, Diagram 5.

A to B equals A B in Diagram 4.

A to C the elbow; to D, the full length of sleeve.



Square B to E, ¼in. more than half the scye.

Draw the line A E, making F midway between.

From F square to G, one-sixth of scye.

Square from E to H.

Make A a pivot and sweep from D to H.

Hollow the forearm 1 inch and complete the top half as shown, making the width of cuff and elbow to taste or fashion.

To form the under-half, E to L is 3 inches; L to K ⅜in. more than C to B, round the bottom of scye.

Between E and L drop ¼in. below square line.

THE COLLAR. DIA. 3.

B is the centre of the gorge.

B to C 1 inch.

Draw a line through A C to D.

D to E is the width of collar and seams.

Make the length of collar at E to agree with length of neck.

A to F, in front, is also the width of collar and seams. Complete as shown.

Single patterns or complete sets of this garment can be had at this Office at the usual prices.

To be continued.)

• • •

Trouble at Front of Scye

"A YOUNG CUTTER" states that he has met with the following defects in the fit of his jackets: round the front of the scye there is always a good deal of surplus material, and the coat never lays right at that part; under the fall edge of the collar on the foreparts there are ugly creases.

Our correspondent informs us that he is a bad figure to fit, as he falls in at these parts. He asks if anything can be done in the cutting of the garment, or is it to be remedied in the making?

In answer to our correspondent we may state that it is difficult to diagnose the defect without seeing the garment on, "Young Cutter" stating that he is bad to fit at the parts where the defects occur. There is no doubt that much can be accomplished by manipulation. If the shoulders have not been properly manipulated by being shrunk in the centre and stretched at end near to neckpoint, and at the scye end, and the canvas slashed and wedged, so as to retain this form, a tieing results which may account for the creases in shoulder. Perhaps the collar is on short, or else not cut in harmony with the gorge. Is "Young Cutter" sure that the scye is placed in its right position? Is it sufficiently forward? If the shoulders are cut too straight that will throw fulness to front of scye, and the defect will be aggravated if the front shoulder is too long. We advise him to have the shoulders carefully manipulated, and see that no tieing of canvas takes place. Be sure the backs are fulled on in the hollow of shoulders, and also that the collar is not on short, and that it is cut in harmony with the gorge. Our correspondent must not scoop a piece out of the front of scye, or he may kill the coat.

Carefully weigh the above-mentioned facts, and no doubt the remedy will suggest itself.

Remember, a crooked cut shoulder fits cleaner at front of scye than a straight cut shoulder. By the insertion of a little wadding at places where depressions take place, as quoted by our correspondent, much can be done, but wadding should be used sparingly.

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STUDENTS' PORTRAIT GALLERY.

MR. J. F. SELF.
FRAMLINGHAM.

We have much pleasure in publishing the photograph of one of our recent East Anglian students.

Every season finds some youths from the Eastern Counties amongst our list of students, and many are now occupying positions as masters or cutters as a result of a visit to the "Tailor and Cutter" Academy.

It is unnecessary for us to say that bespoke tailoring in East Anglia is of the substantial order, and there are some firms in the larger towns which have a world-wide reputation for quality and style.

Mr. F. J. Self is the son of a Suffolk

MR. J. F. SELF.

merchant tailor, who has a reputation much beyond the boundary of the ancient town of Framlingham. Mr. Self, jun., was placed under our charge for a period of three months, and proved himself to be a capable youth of good education and sound all-round knowledge of both the practical and business side of his trade.

During the period he spent under our instruction he made a thorough study of all the ordinary garments made by tailors, as well as various special subjects, and was successful in securing the coveted distinction of a First Class Diploma.

Like many of our former students he still keeps in touch with his former instructors, and we were pleased to receive a letter from him, from which we give an extract:

Gentlemen.—Kindly permit me to speak a word of praise and thanks to your Instructors for their methods of instruction and thorough grounding they gave me whilst under their tuition. I feel it is owing to their patience and skill in imparting knowledge that I was able to pass my exams., and win my First Class Diploma. The kindness of all the Staff and the good fellowship amongst the students was of the greatest assistance to me, and will be a pleasant memory throughout the whole of my life.

During my term of instruction I stayed at the Students' Home, and found the evening studies, in conjunction with the other students, and some old students, was most helpful. F. J. S.

MR. CECIL HAWKINS, NEW ZEALAND.

Another portrait is added to our gallery in the accompanying photograph of Mr. Cecil Hawkins, of Dannevirke, New Zealand. This week no less than four of our present students hail from this famous Dominion, and they all have made the long journey in order to gather some new information on the subject of cutting and making garments.

Mr. Hawkins has already been in the tailoring trade for a period of 15 years, and his visit to this country had as its principal aim the acquisition of knowledge.

After a pleasant trip to England via Colombo and the Suez, he immediately set to work and spent a period of two months in mastering all the subjects necessary for his business. The experience which he had gained before his visit to the Academy was of great value, and his progress from one subject to another was rapid although thorough.

We had the pleasure of many talks with Mr. Hawkins on the conditions of tailoring in the Dominion, and it was interesting to learn that indoor working is the general rule, and owing to the laws regarding strikes, the disputes in the trade are comparatively few.

The minimum wage is 50s. per week, but good tailors employed on piecework earn a much larger sum.

The New Zealanders prefer the Lounge Suit to any other style, and the average price is about £5 per suit. Very few Frock Coats are worn except by professional men or for special occasions.

Although the materials manufactured in the Dominion are largely used, the finer classes of goods are imported from Great Britain.

Mr. Hawkins was formerly a partner in the firm of Messrs. Hendy and Hawkins, of Dannevirke, and we understand he is returning there to resume his business connections.

In the meantime he has had a pleasant time in looking around and gathering information for future use.

As a result of his visit to the Academy he was awarded a First Class Diploma after the usual technical examination.

We have every confidence that Mr. Hawkins's future career will justify his long journey and visit to this country.

MR. LESLIE HUGHES.

For the second time within 18 months we have had a member of the same family undergoing a course of instruction, and it also happens that the student is the son of a former graduate.

Mr. Leslie Hughes is the son of Mr. H. A. Hughes, a well-known cutter, and a contributor to the trade press.

MR CECIL HAWKINS.

Mr. Leslie Hughes served an apprenticeship to the tailoring trade, and has a very good knowledge of all the finer points of the making up of garments. Some years ago, while an apprentice, young Mr. Hughes entered the "Tailor and Cutter" Exhibition as a competitor. On several occasions he sent specimens of garments, and also the test pieces which all apprentices must accomplish. His work was highly appreciated, and the adjudicators at different times awarded him two medals and three medals, and so set the seal of approval on the young tradesman's work.

Since then he has considerably widened his experience in West End firms, and has also been engaged as trimmer and trousers cutter in a high-class trade.

With such qualifications to begin with, Mr.

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Hughes soon mastered the more difficult problems of coat cutting, and proved that he had a good grasp of his trade.

It was just at this point that Mr. Hughes, senior, stepped in and, unknown to us, offered to test his son's knowledge by promising him the material for a new suit if he could cut it out satisfactorily.

This was too good a sporting offer to be refused, and young Mr. Hughes took up the challenge, cut out the patterns and the materials, and had the garments made up. The result is embodied in the accompanying pho-

MR. LESLIE HUGHES.

tograph, which we think is very creditable, after two or three weeks' tuition.

Our young student has shown considerable aptitude for his work, and promises to develop into a really good cutter.

We may recall the fact that his elder brother, Harold, secured the first prize in a students' competition. Mr. Leslie has not had such an opportunity presented to him, but we have no doubt he will be able to add fresh laurels to this distinguished family of tailors.

Replies to Readers.

A POINT IN MEASURING FOR TROUSERS.

"P. J. S." writes asking what is the proper length to make the leg-seam of a pair of trousers when measuring a customer for wide bottoms, and also for narrow bottoms?

Generally speaking, the length of trousers is governed greatly by personal taste, but it is generally acknowledged that wide bottoms are made longer in the leg than narrow ones. The upper seam of boot is a good standard guide where to measure to for leg length.

Of course, permanent turn-ups require to be quite an inch to 1½in. shorter than ordinary bottoms, while ordinary narrow bottoms will be shorter than wide bottoms. For instance, bell-bottom trousers are made to go right down to the welt-seam of boot.

A POINT ABOUT FROCK COATS.

"NERO" states that he has been a contributor of the "Tailor and Cutter" for years. He has cut and made a few Frock Coats, and finds they all require an extra inch on front. He asks if the two lapel-seams should come exactly on top of each other, and also are the usual diagrams which appear supposed to button if required?

If "Nero" refers to our diagrams of the C.P.G. Frock Coats which appear in our published works and also in our journals, he will find that we allow 1 inch at the top beyond centre line and ¼in. at the waist, which is for seam allowance and ease.

Frock Coats are intended to be worn buttoned, and the lapel-seams should be exactly on top of each other. Nothing looks so unsightly as a Frock Coat too tight at breast and waist.

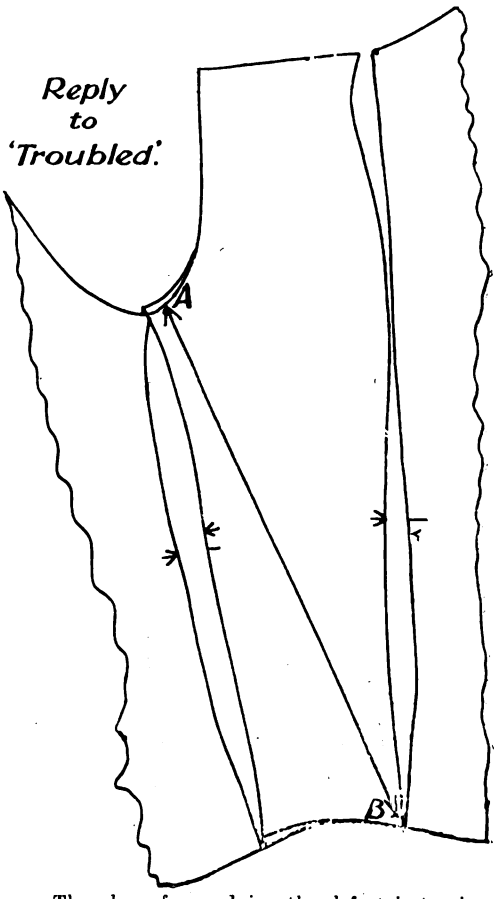
TWISTED TROUSER SIDESEAMS.

"TROUBLED" states that he has a pair of trousers to alter which, when the customer has them on, the sideseams swing over towards inside of leg. He solicits our advice as to the remedy.

This is one of the most unsightly defects which presents itself in trousers, and is also one of the most perplexing to the cutter. As the defect is generally found to show worse in the right leg than the left, many cutters are of opinion that the defect is in some way connected with the dress; but experience has proved to us that the dress has nothing to do with it, and that the true cause is careless workmanship.

The plan of putting in balance snips at the knee is a capital one, and if the maker keeps these snips fairly together in baisting up the leg and sideseams this unsightly twisting is not likely to appear.

The defect arises from a shortness from fork to bottom of sideseam, as A to B on accompanying diagram. The sideseam of undersides has been passed down, as shown, while the leg-seam of topsides has been passed upwards.



The plan of remedying the defect is to rip both leg and sideseam sand strain down leg-seam of topsides, and pass up sideseam of undersides.

Of course, the defect is aggravated by too little fork room, or too little seat angle, as well as being cut too close in legs, for the shortness from fork to sideseam shows more directly if any of the above defects exist as well.

"Will you be so kind as to forward my Diploma on to the above address? Mr. H would like to show it in the window. I have made a very good start. My work so far is a success, and have had no alterations yet, thanks to the teaching at the 'Tailor and Cutter' Academy." R. F.

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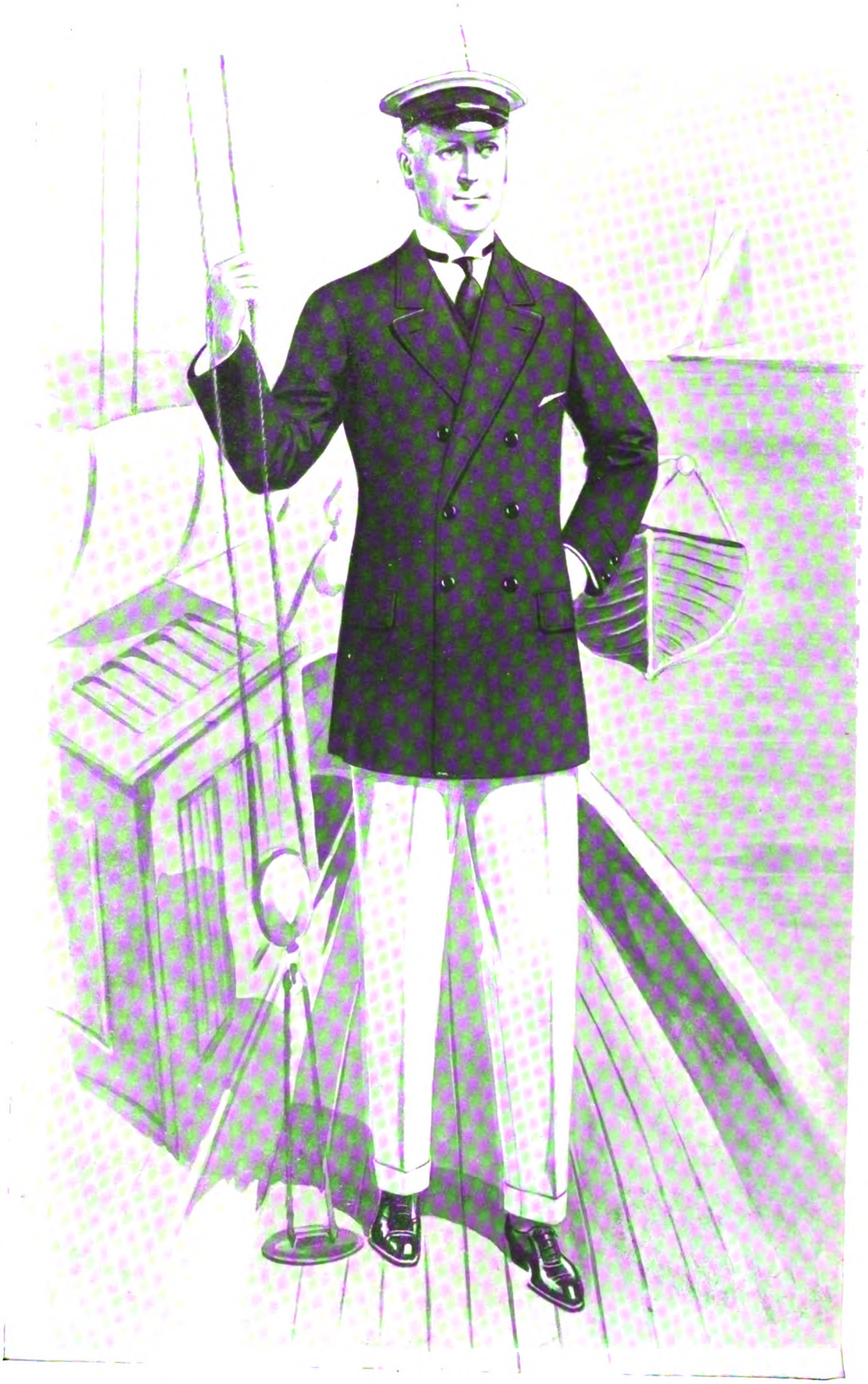

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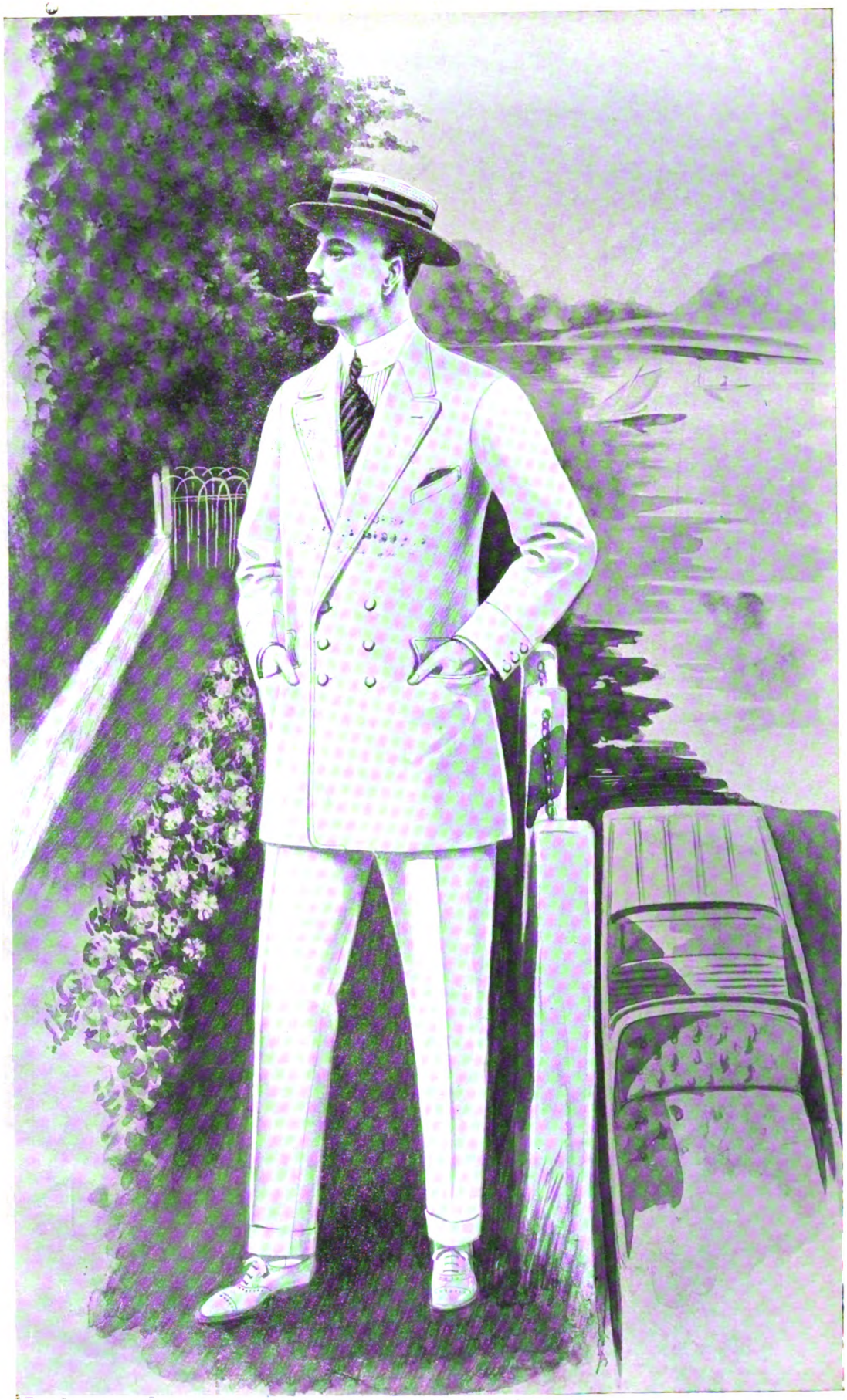

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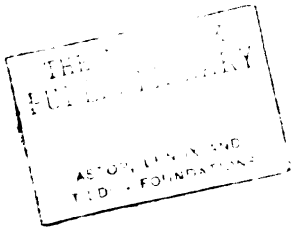

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Vol. XLIX. No. 8. AUGUST, 1914. Price 2s. 6d.

AUTUMN AND WINTER FASHIONS.

With this issue is presented our bi-annual large plate of fashions depicting all the latest styles suitable for the forthcoming autumn and winter.

In preparing this plate we have aimed at portraying as many varieties of suitable garments for the approaching season as possible, and we trust our efforts will meet with appreciation.

After the end of the holiday season the dark nights and the cold snap will soon be with us, and overcoats will again be in evidence.

The Raglan will retain its popularity, while for sporting purposes a close-waisted Chester with side pleats is likely to be immensely popular.

The winter season is naturally a time for indoor recreation, parties and social functions of all kinds; hence dress garments are greatly in demand, and on this plate we show three beautiful illustrations of the very latest styles for dress wear.

We have endeavoured to arrange the styles so that they will instantly appeal to the observer. For instance, the overcoats are placed in a conspicuous position, whilst on the bottom row on the left hand is a series of Lounge Suits suitable for morning wear, and on the right hand we have a series suitable for evening wear, and the centre is given up to a group of stylish vests.

Taking the styles separately, and commencing at the top left-hand corner, we find what may be styled an ideal Morning Coat Suit for dress occasions. The style of the fronts is particularly smart, and the closely defined waist, which is placed fairly high, gives a squareness to the figure which is greatly appreciated.

The trousers shown are made from a distinct striped West of England, fairly wide at thighs and knees, below which they taper smartly on to the boots.

The second figure gives an excellent interpretation of a D.B. Reefer Suit for the forthcoming season. The fronts have three buttons, which makes a decided change from the low-rolling fronts.

Suits of this style are mostly made in tweeds, and look very smart.

The third figure shows the popular showerproof Raglan Raincoat with Prussian collar and three-piece sleeve. These Raincoats are mostly made in garbicords and cut with plenty of ease.

The fourth figure shows a smart Hunting Frock.

This style of coat must be easy-fitting and also have ample width of skirt, for riding purposes.

On this figure we get a clear view of the style of breeches and topboots worn. The former are cut with plenty of width at the thighs, and made to fasten in the fronts, three buttons showing above the topboots.

On the next figure we have an exceptionally good view of the back of a close-waisted Sporting Chester. Loose pleats are left at sideseams below the waist, whilst double-stitched seams form a characteristic feature of the garment.

The sixth figure shows the fly-fronted Chesterfield with patch pockets that is sure to be a favourite. This coat is cut roomy and finished with a seam and deep vent behind.

We next come to the tweed Raglan Sac Overcoat which buttons through the fronts and has D.B. lapels. The boldly stitched edges and turn-back cuffs give it a smart appearance for a winter overgarment.

For travelling nothing beats the loose heavy D.B. Ulster, as shown on the eighth figure. This wrap is cut loose-fitting and is made generally from heavy friezes, naps or checked fleece materials. The figure is shown wearing a cap made from the same material, this being a general rule now, so that the gentleman can discard his felt hat and put on his cap whilst travelling.

This month provides stirring times for sportsmen, the "Glorious Twelfth" being eagerly looked forward to by them.

On the end figure is shown an ideal Sporting Suit made from checked tweed. The coat is cut easy fitting, and finished at the back with a small belt across the waist. The fronts are well rounded away, and the four flap pockets placed crescent shaped give a very effective appearance to the suit.

The undersleeves must not be hollowed, so as to allow every freedom when arms are raised as in the act of shooting.

The knickers are made loose at knees, bagging well on to the band of either same

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material or devon, in which four holes and buttons are placed.

Highland gaiters are usually worn with this outfit, as shown on the figure.

Coming to the bottom row, we have displayed the three most popular seasonable styles of Lounge Suits: there are the button-two, button-three, and button-four styles of fronts, while the D.B. lapel is also shown.

The S.B. vest, arranged to button fairly close up, is usually favoured with these suits.

The trousers are of medium width, and may have permanent turn-ups.

On the fourth figure we get an excellent presentation of the ever-popular fly-fronted Chesterfield. This overgarment defines the waist a little, and is finished with a seam and slit at back.

Coming to the display of vests it will be noticed that there is the S.B. no-collar style, step-collar, the D.B. with step-collar, and three styles of dress vests.

Frock Overcoats have always met with many patrons, for they are dressy overgarments. The style shown on this new plate is very smart indeed. The waist is closely defined, and the neat lapels and velvet collar lend a touch of efficiency of style that commends the coat to everyone who wishes to dress smartly.

In the dress garments we find the Dress Lounge Suit a particularly smart one. The D.B. rolls faced with silk brought to the edge, and well-rounded corners, look neat and appropriate.

The Dress Coat Suit it without doubt one of the smartest interpretations of that style we have ever issued. Note how minutely every detail is brought out, and how smartly the waist is defined. The neat lapels show to advantage with the white pique vest, which has the points well cut away.

The overcoat is cut like a shapely Chester, having long D.B. lapels, which are faced with silk. The edges are only single-stitched and silk linings inserted, which gives the coat a thoroughly dressy appearance.

In conclusion we may add that we trust this plate will fulfill its purpose as an instructive medium of the latest styles, for we have done our utmost to give styles of only the most fashionable seasonable garments.

Having had a good summer's trade, why not follow it up with a good winter one, and in striving for that goal make yourself proficient in the cutting of these styles. If any difficulty is experienced, or a comparison favoured, write to us for a sample pattern of any of these styles.

Better still, as a time-saver send for a full set, or in cases of particular customers for special patterns, cut to any measures, for 1s. 3d. each. Thoroughly reliable model patterns, cut to any breast measures, 1s. each, or seven for price of five.

STYLISH FLANNEL SUIT.

BY WEST END COAT CUTTER.

There is nothing in the way of gentlemen's clothes that looks more free and easy than a flannel jacket and trousers, and no one seems to be in keeping with the time of the year who does not wear them in the holiday season of the summer months. At all the fashionable watering places, on the tennis court, in the cricket field, or rowing on some beautiful lake or river, and in the many other places of summer gaiety, there is always a right and becoming place for this style of garment.

The pure white flannel is the material for cricket, tennis and boating, but for general summer wear the various shades of blue and grey are more suitable and more in keeping with correct dress. Of one thing we are sure, namely, that there is no class of garment that gives so much pleasure and freedom in wear as the flannel suit does.

I have laid down here what is the most popular style of finish, and in my humble judgment it is far preferable to those garments we so often see, pleated annd yoked in such a manner that neither ease is given to the wearer, nor style; and not infrequently the suit resembles a bundle of rags.

It will be noted, by reference to Diagram 1, that there are patch pockets with holes and buttons; the front is cut almost straight, and has two holes; and the lapel is of the long rolling type, being finished perfectly soft in order to roll freely anywhere when unbuttoned.

TO DRAFT.

Come down from A to C and out from A to B.

Come down from A 2½ inches; continue on to 9 inches for depth of scye.

Make natural waist 17 inches, and full length 30 inches.

From A come in 3 inches for width of back neck.

Raise above this point at D 1 inch.

Make the position of front neck 16 inches, and B 18½ inches, ½in. more than half the breast for all sizes.

Now square down to bottom line.

Square out from 2½ to E, 8 inches.

Draw a line from here through to 16 inches, and also to point D.

On depth of scye line come in ½in., 8 inches, 10½ and 12½ for position of front of scye, 18½ being square with B, and 22 is front edge.

Square down from 8 to 8.

Make hindarm pitch 2 inches from E, and width of back pitch 4¼ inches from E.

Make width of front shoulder ½in. less than that of the back, E to D.

Raise above line ½in., and now complete the shape of scye and shoulder as shown.

Hollow the back at natural waist line ¾in.

Come in 7 inches for run of side.

Continue on to 8 inches for run of forepart.

Make position of cut 11½ inches.

Hollow the waist by this cut ¾in.

The position of 18½ is square with B, and the front edge is 22 inches.

Come in from C 8 inches for width of back.

Drop the forepart 1 inch below the line at E.

Come down 2 inches to the bottom.

Place ½in. round on over the seat, and now complete the draft through all the points given.

By a glance at foreparts the position and size of the patch pockets will be easily understood. The edges are stitched once, and in order to produce the best results for a coat to roll freely, in making bring the seam in the edge and stitch them together.

The stitching on the patches must harmonise with the edges.

THE SLEEVE. DIA. 2.

Square down from X to X.

Come down 4¼ inches for depth of hindarm pitch.

Continue on to 14 inches for position of elbow, and for full length make X X 24 inches.

Square out from 4¼ inches to 9 inches at H.

Draw a line from here to X.

Come down from X 3½ inches, and square up to I 3 inches for sleeve crown.

Square down from 9H to 9J.

Raise above square line 1½in.

Hollow the forearm 1 inch.

Make width of cuff 6¼ inches.

Hook in the hindarm 2 inches from X for run of under-half.

Now with a free hand run the clay through all the points and your sleeve is complete.

The cuff, it will be noted, is finished with only one hole and button.

THE TROUSERS. DIA. 3.

In drafting, draw line OO, which is side line.

Come down from O 10 inches.

Continue on to 24 for position of knee, and to O 40 inches for full length.

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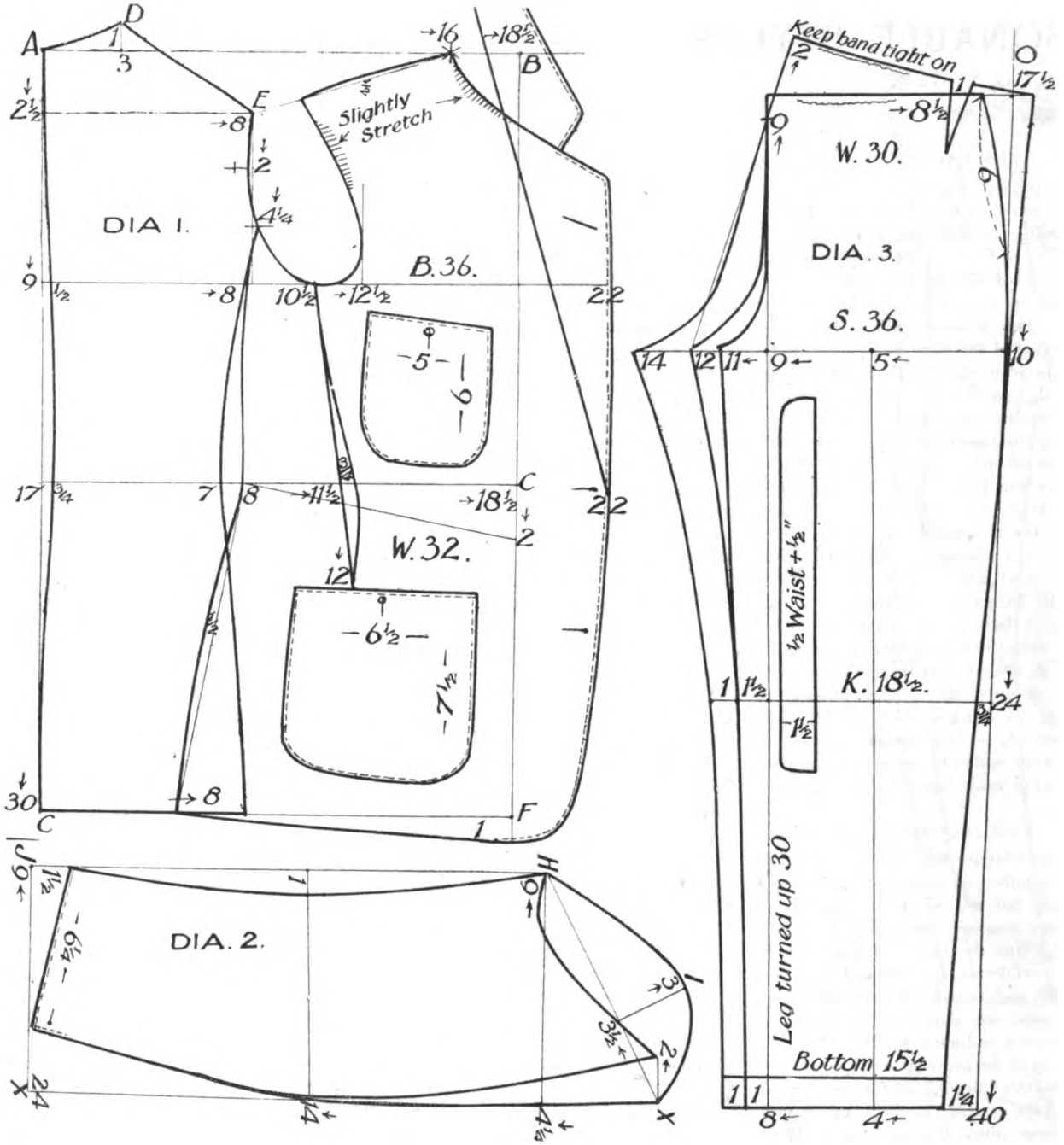

Come in from 10 inches, 5 inches and 9 inches.

Come in from 40 at bottom 1¼in., 4 inches, 28 inches.

Draw a line from 5 through to 4, and front balance line through the points 9, 9 and 8.

Square back from these points to the side line.

Come in from 9 to 11 inches and to 12 inches.

Hollow sideseam at knee ¾in.

Come out 1½in. at knee on leg-seam, and 1 inch at the bottom.

Make width of top half at waist 8½ inches; this is kept in to the waist-band one-fourth of the waist.

Now complete the top half through all these points.

To produce the underhalf come up from 9 to 9 inches.

Draw a line through these points.

Come out from 12 to 14.

Raise above the square line 2 inches at back.

Come out 1 inch at knee and 1 inch at the bottom.

Take out a cut at the back as shown.

Measure up the waist and allow 2½ inches over the half, 17½; this is for making up, and what is over is kept on to the waist-band back and front.

The waist-band is cut half the waist and ½in., and 1½in. deep.

Link up all the points given, and your garment is complete.

It will be noted that the bottoms are finished in the pressed-turned-up style; this turn-up should never be more than 1¾in. deep.

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SEASONABLE STYLES.

BY THE C.P.G. SYSTEM.

THE RAGLAN.

The ever-popular Raglan is to be ever so much more popular this coming overcoat season. According to that conclusion every individual likely to feel the cold, nippy evenings usually associated with autumn, will wear the Raglan Coat in some form or other.

Realising there is some truth in the above assertion, we feel the time is ripe for us to show how to adapt the C.P.G. System to the cutting of this garment.

In this issue we treat of the Prussian collar type, having the threepiece sleeve, and, later, we deal with the deep scye and Poncho styles.

In coats which button high the neck calls for special treatment, and the plan here laid down is worthy of special note, owing to the soundness of the principle of cutting the neck in accordance with the size of the linen collar. It will be seen we advocate a 2-inch allowance over the neck size, a quantity which will prove correct in a great majority of cases, yet one must always bear in mind the varying nature of materials. If the linen collar worn is $15\frac{1}{2}$, the jacket would be cut $16\frac{1}{2}$, and the overcoat $17\frac{1}{2}$, so that instructions would be given to the maker to see that the length of collar, when made, agreed with that size.

THE MEASURES.

When measuring for Raglan Coats the same order and number of measures will answer equally well; but we have kindly regard for the over-arm measure, taken from the side of neck, over the shoulder, and down centre of topsleeve while the arm rests at the side; and although such is eminently suited to deep scye garments, we should not hesitate to apply it to the ordinary Raglan, should a very loose coat be ordered.

We choose the following set for the purpose of working the system: 36 chest, taken over vest; 32 waist, ditto; 9 depth of scye, 17 to waist, 46 to length, $6\frac{3}{4}$ across back, 20 to elbow, 32 to cuff with arm raised and bent, $12\frac{1}{2}$ front shoulder, 17 over-shoulder, and 8 inches across chest. Linen collar $15\frac{1}{2}$.

Regarding the question of ease we prefer varying this by additions to the measures in preference to adjusting the tape on the figure; thus the back width, etc., is taken and quoted as if the garment in question were a Lounge Coat.

The following is the best method to adopt in preparing to draft. Write the set along the drafting paper, thus:

36	32	9	17	46	$6\frac{3}{4}$	20	32	$12\frac{1}{2}$	17	8	$15\frac{1}{2}$
4	4	0	$\frac{1}{2}$	$\frac{3}{4}$	$1\frac{1}{4}$	$\frac{1}{2}$	$\frac{3}{4}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	2

The figures below the dimensions of the client represent the suggested quantities for ease, and are such as will produce a good easy fit.

THE SYSTEM.

O, $46\frac{3}{4}$, the length.

From O mark to 3 one-third of scye depth, to 5 one-ninth of scale (2 inches) down; to 9 the scye depth, to $17\frac{1}{2}$ the waist.

Draw back-seam $\frac{1}{2}$in. out at $17\frac{1}{2}$.

O to 3 one-sixth of neck. Raise $\frac{3}{4}$in.

On line 5 apply back width, 8 inches, and square up to meet it from breast line.

Add $\frac{3}{8}$in. as shown, and shape back.

From 9 to 10 half scale plus 1 inch.

Square down and go out $\frac{1}{2}$in. to complete back.

Cut scye away as shown.

From 9 to 22 half chest and 4 inches.

22 to $13\frac{1}{2}$ the across-chest.

Raise $1\frac{1}{2}$in., as shown.

Sweep C from $13\frac{1}{2}$ by the front shoulder less the distance from O to 3.

Make from 22 to C $\frac{3}{4}$in. longer than from $13\frac{1}{2}$ to C.

Sweep B from $13\frac{1}{2}$ by the over-shoulder measure, less the distance from A to 9 of back.

C to B as $\frac{3}{4}$ to $\frac{3}{8}$ on back.

Rule to the $1\frac{1}{2}$in. point and shape the scye $\frac{3}{4}$in. lower than breast line.

Mark out from C to D one-sixth of neck, and lay a square down with one arm on 22, while the $2\frac{7}{8}$, or one-sixth neck, is on C.

Make D to E one-sixth neck plus $\frac{1}{4}$in., and shape the gorge.

The neck size may be halved, and O 3, C D, etc., made one-third to simplify matters, if desired.

Square down from 22 and go out $\frac{1}{4}$in. from G to H.

Rule front through and add slight round to E.

Check size of neck and see that the circumference is, if anything, less than the half measure rather than in excess of it.

On the front add 1 inch for holes and 2 to $2\frac{1}{2}$ inches for button side.

Keep F raised slightly.

Make the fly 18 inches for a turn collar when more width and less height is needed at F, or 26 inches from gorge for Prussian collar garments.

From the square line 10 go out 1 inch to 9 and rule through, finishing the front as shown.

It will be seen that the welt is placed 9 inches down and 1 inch forward from scye; whilst the size, shape and position, as regards height of the patch, is best left to individual taste.

THE SLEEVE.

Square O $4\frac{7}{8}$ by O A.

O to 1, 1 inch.

Measure from B to front pitch, Diagram 1, and add one-ninth scale to this for the width of sleeve from 1 to $9\frac{3}{4}$.

O to $4\frac{7}{8}$ half that measure.

O to $5\frac{1}{2}$ as 8 to $13\frac{1}{2}$. Diagram 1.

Measure the back width, Diagram 1, from seam to scye edge on line 5, and place such quantity on point $9\frac{3}{4}$ of sleeve.

Mark $20\frac{1}{2}$ at E and $32\frac{3}{4}$ at B.

Sweep forward to P, pivoting at $9\frac{3}{4}$.

Halve $5\frac{1}{2}$ P and find C.

Make elbow half scale plus 1 inch, and cuff one-third plus $1\frac{1}{2}$in.

At C go in $1\frac{1}{2}$in. to find N; also go out $\frac{3}{4}$in. at M and in $\frac{3}{4}$in. at L. Repeat this at Q P for the false forearm.

Slope of cuff may also be found by squaring out from A to B and raising $1\frac{1}{2}$in. for P.

Measure round the scye from back pitch to front pitch, and apply such measure from 5 to line 1, $9\frac{3}{4}$ at K. Hollow it 1 inch, and curve to within $\frac{1}{2}$in. at E and B.

The fork top part is found by three sweeps, first, $5\frac{1}{2}$ to E, equal to $13\frac{1}{2}$ to C, Diagram 1 (for cloth add $\frac{1}{2}$in. to $\frac{3}{4}$in. for fulness); second, $9\frac{3}{4}$ to G, equal to from back pitch to $\frac{3}{4}$; third, J to H and I made $\frac{1}{4}$in. less than from C to B, Diagram 1.

The crossing of these sweeps gives two points, namely, E and G.

From G to H mark $\frac{3}{4}$in.

Raise $\frac{1}{2}$in. above G, but keep H on sweep.

Make E I 1 inch, and keep this also on the segment from J.

Overlap the top halves 1 inch, as shown.

PRUSSIAN COLLAR.

O to A the half neck plus $\frac{1}{2}$in., or $9\frac{1}{4}$ inches.

Square up 1 inch at A B.

Draw the stand to taste, preferably $1\frac{1}{2}$in. at back, 1 inch at front.

Slope C back a trifle.

Our diagram shows two falls, a hollow one suitable for harsh goods such as garbicords, etc. (see hard lines), and the straighter cut, which is best for cloth that can be manipulated with the iron.

The space between the hard lines, E F, is about $1\frac{1}{2}$in., whilst the difference in back spring is $5\frac{1}{2}$ inches, and shown by J K.

The depth and slope to front of fall is entirely a matter of taste; needless to state this is a point best left to the workman to cut to a given measurement of both depth of outer collar and space between front points.

Both collars would have the top-seam, and in all cases they would be cut on the bias without back-seam.

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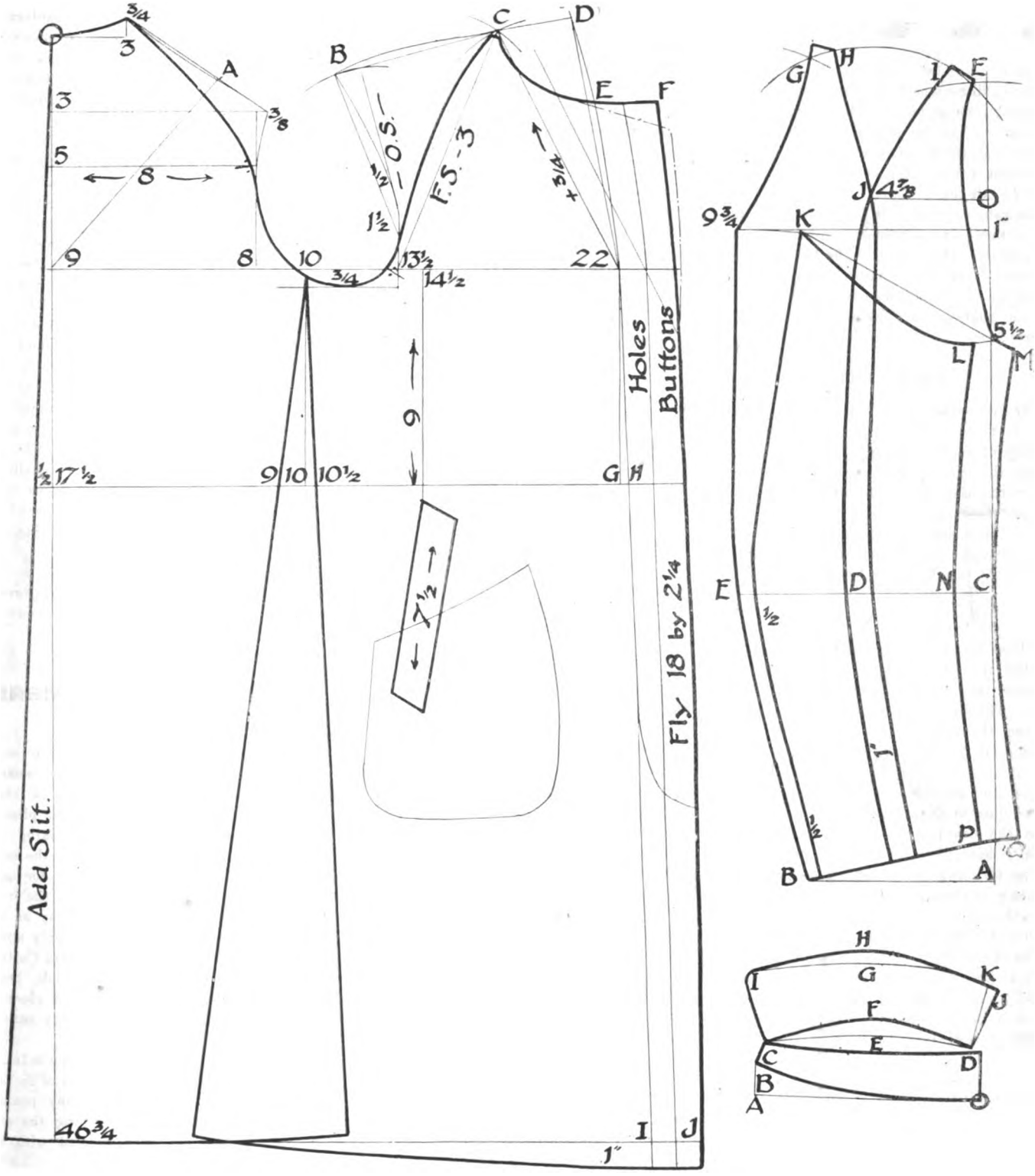

SEASONABLE STYLES AND HOW TO CUT THEM.

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Hints on Making Raglans.

One of the most popular styles of overgarments at all seasons of the year is the Raglan. Its ease, comfort, and careless though dressy appearance have so laid hold of the popular fancy in all classes of society that it bids fair to become a permanent feature of man's wardrobe for all time.

The range of materials from which the Raglan is made is so extensive and varied that we pass over that phase of the subject at the moment. Our main concern at present is to say a few words on essential details of make for the guidance of those who wish for such information

THE POCKETS.

The first detail to which we may call attention is that of the pockets. These take a variety of forms, ranging from the outside patch, through the welt, jeatted, and outside flap with inside patch of cloth.

Two of the most general styles of pocket are the welt and jeatted pocket-mouth. We have thought it advisable to set out these pockets in the diagrams before us. At

DIAGRAM 1

We have the two pieces of cloth which are needful in either style of pocket. In that diagram they are shown seamed on the forepart. The line of pocket-mouth will be cut between the two sewings, the seams be pressed open, and in the case of Diagram 2, one piece, A, will go inside the pocket to form facing, and the other, B, will form the welt, as we show at Diagram 2.

In the case of the jeatted pocket, Diagram 3, both pieces of cloth go inside, and a piping is shown on the pocket-mouth, which makes good the seam taken when sewing them on. One end of this pocket is shown tacked with a "D" tack, while the inside view of both styles of pocket, as illustrated at Diagram 4. This is known as a "swing pocket," and is usually made from the same lining as that which forms the buggy or shoulder casing shown at Diagram 5.

EDGES.

In the present case the front edge is perfectly plain so far as this set of diagrams is concerned; but very frequently a fly is put down the left front when the garment buttons to the throat, as this one does. In either case the outer edge of forepart will need steadying or staying, and in most materials a strip of soft linen will be found a good agent for this purpose.

As the fronts are entirely plain there is no necessity to draw it in to any extent: the word "steadying" conveys all that is wanted at this point.

The facing will be sewn on plain and baisted over, as we show at Diagram 5, and when the garment is unlined the inlay at sideseam can be brought underneath, in order to be fastened down by the second stitching, which goes down the sideseam on the outside. Failing this method of securing a clean finish it will be felled down in a manner similar to that shown at front facing on Diagram 5, where we illustrate the felling down process.

The buggy or shoulder casing will be left loose along the lower edge, save that a fastening stitch is put at sideseam and across the top of pockets, perhaps. As shown we prefer to have a pleat down centre back in this lining rather than leave it plain, and so run the risk of contraction in splitting of lining.

THE SLEEVES.

Style of cut in the matter of sleeves for these garments varies considerably, the style here represented being the three-piece sleeve. We show this at Diagram 6, with two topseams stitched, and the sleeve ready for cuff and forearm to be made up.

In the matter of cuff finish there is also a wide range of method, from the plain stitching to tabs, loose cuffs, or what not. This detail we must leave to the individual taste of readers; all we need say further upon this detail is that, in joining the sleeves to the body of garment ease will have to be given along the space situated between the four cross-marks on Diagram 6.

In the garment before us we have made provision for the sleeve to lap over the bodyparts, but in many cases the opposite method is adopted. Personally, we are of the opinion that the width of back and shoulder is unnecessarily narrowed by that method. The more natural form is obtained by allowing the seam to fall over the shoulders rather than the shoulders over the sleeve.

THE COLLAR.

This detail is illustrated in two stages of make up at Diagrams 7 and 8. Being of the close-fitting style around the neck, the collar will need to have considerable sweep, and in order to get this we have to give plenty of spring along the fall and stand, and to cut all materials used in its make up well on the bias. This feature is illustrated by the diagonal lines on the canvas at Diagram 7, and on the inside collar at Diagram 8.

As the crease-row of collar is to fit close and clean around the neck when the garment is in wear, we must effect a considerable amount of drawing in along the crease-row. This we show at Diagram 7, where the drawing-in thread is seen held tight in order to shorten the line and the resulting length of stand and fall.

In the pressing both outer edges of collar will be well strained out, and when the stand is creased over we have the result shown at Diagram 8. There the collar has been fitted to neck and cut to proper measurements as to length and width, and the outside over seamed on and baisted over, ready for the collar to be sewn to the coat. In most of the stubborn materials you will need to put a seam in the outside collar, or the amount of length necessary to make the outside fit cleanly over the crease-row will not be obtained, and nothing we know of is so unsightly as a lot of loose material along the top of collar when the garment is in wear.

At Diagram 8 we illustrate a deal of length on the outside; but the amount there shown will in no sense be too much when we come to bring it over the extreme curve which these circular collars must possess if they are to set cleanly round the neck.

The collar must have a little ease on the neck about the shoulders, in order to prevent creases forming from uder the fall towards the front of scye.

MEASURING CUSTOMERS.

We have frequently been written to with regard to taking the measures of our readers' customers in London, and to act as their representatives. We are at all times pleased to do this, and our charges for taking the measures and booking the order are the same as for special patterns, viz., 1s. 3d. for each garment. The order, together with the measures, will be sent off the same day as the measures are taken. These prices only apply to measures taken at the "Tailor and Cutter" Office, 42 Gerrard-street, W., which, being in the very centre of London, and close to many of the railway stations, is very easy of access.

For trying-on garments our charge is 1s. 3d. each garment, but with a minimum of 2s. 6d., the price including the cost of any postage that may be involved in returning the garment to be tried on, must be sent with the garment.

Should it be necessary to visit the customer at his own residence, extra will be charged, according to time and distance.

The last patterns were quite a success.

A. C.

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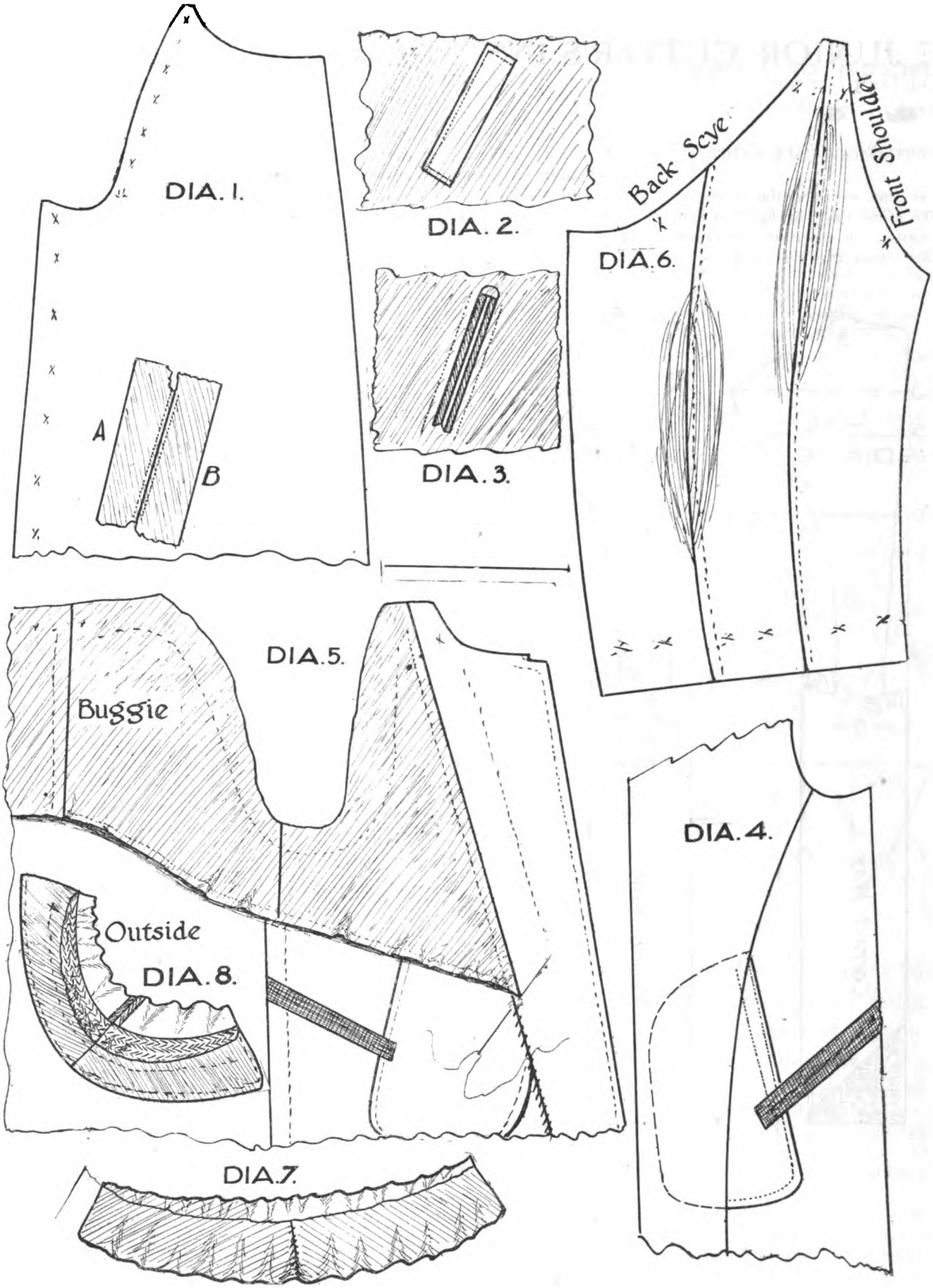

DIAGRAMS SHOWING HOW TO MAKE UP RAGLANS.

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THE JUNIOR CUTTER'S INSTRUCTOR.

CONTINUED FROM LAST MONTH.

CUTTING THE BACK SKIRT.

We next come to the cutting of the back skirts. To many, this will doubtless appear an easy matter, but experience has taught a good many cutters that the cutting of even the back skirts requires more than average care.

How many coats do we see with a little fold below the back tacking! Of course, this is instantly set down to defective pricking of the tacking. The tacking is undone and inserted anew, but still the defect remains. This has baffled a good many cutters, and has been proved to result from defective cutting, not workmanship; although, if care is not taken with the tacking, the defect is very liable to occur.

The safest way is to baist the back pleats firmly in position before you commence the pricking of the tacking, for by this means you keep the top back pleat in a fixed position.

By Diagrams 30 and 31 we illustrate both the right and wrong ways of cutting the back pleat.

A good many cutters simply mark out from 18, say 1¼ to 1½in., to form pleat, and a similar quantity on the other side for formation of side-pleat, a corresponding inlay being left on skirt for that purpose, as shown by Diagram 32.

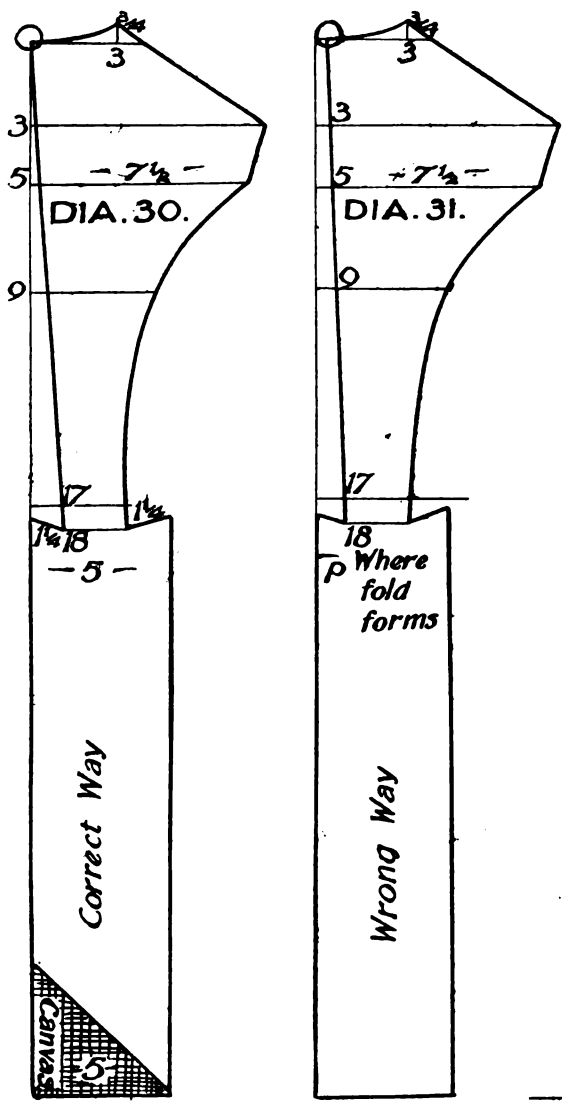
Having got the width of back skirt fixed, they simply square down by waist line, 17, as shown on Diagram 31.

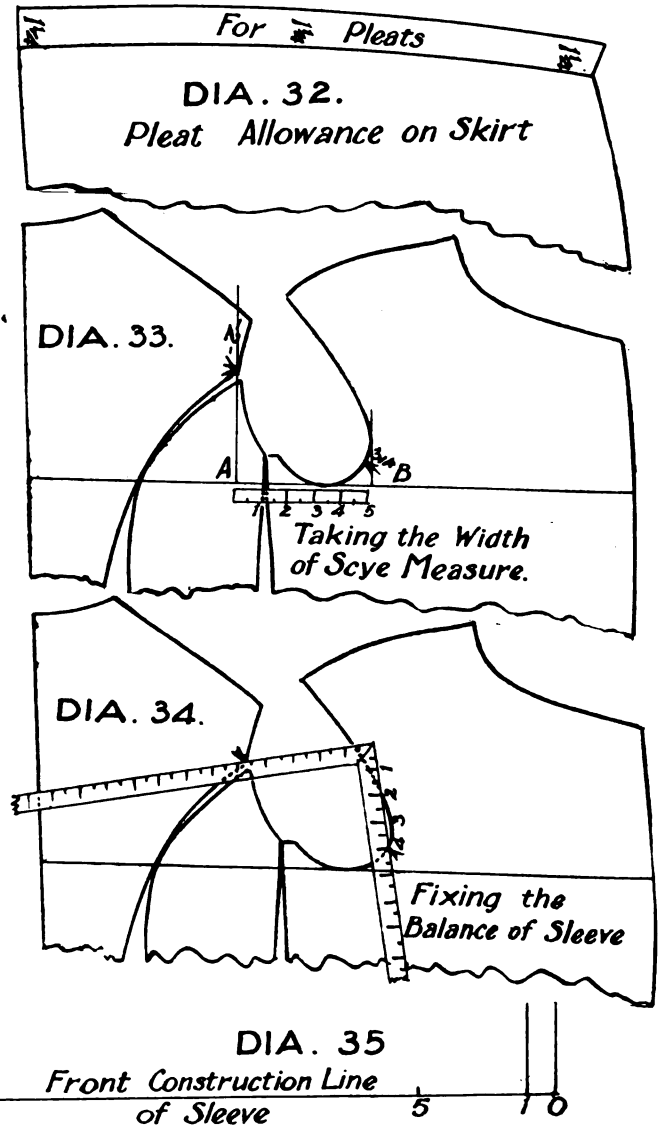
Now when this is done and you baist the back skirt in position for tacking, a small fold arises, as shown by P, Diagram 31, caused by a dragging taking place from the tacking to ball of seat.

If you square up to neck you will find point O is in front of it by ½in. or more.

Diagram 30 illustrates the correct way of cutting the back skirt.

Mark out about 1¼in. from 18, and then a rule through that point from point O, and make width of bottom to agree with top, viz., 5 inches in this instance, that being a good working quantity. This procedure provides against a contraction taking place from seat





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to tacking, and consequently we don't get that nasty little fold.

In making up, the lining should be kept slightly tight around the bottom edge, so as to make the skirt curl inwards. A good many cutters insert a piece of canvas, as shown on Diagram 30, for that purpose.

We have already stated that the round of skirt over the seat should be worked back with the iron on to the most prominent part of the seat.

About 1 inch of fulness is provided on waistband, and this should be located from about 1 inch behind underarm-seam to about 4 or 5 inches in front of it.

We next come to the cutting of the sleeve.

THE SLEEVE SYSTEM.

There are few parts of a garment that give the cutter in daily practice so much trouble as the sleeves. We believe that the safest plan on which a sleeve system can be worked is one where such measures are taken from the scye in order to enable us to produce a sleeve to fit it and be in harmony with it in relation to the balance, etc.

Of course, it must be borne in mind that much of the success of the sleeves depends on the fit of the bodypart, and, generally, it will be found that those scyes that fit the closest to the armpits are the easiest to fit with sleeves, and also are the most successful.

The first principle we must bear in mind is that the sleeves must be balanced in harmony with the attitude of the figure.

The pitch or hang of sleeves has a very great effect on both their appearance and comfort. The stooping figure requires a more forward hang, while the erect figure requires a more backward hang, for the arms are carried well back.

The first thing we have to decide is to fix a basis for the balancing of the sleeves so that they shall fit as we intend them. By this we mean the pitching of the forearm and hindarm-seams. It has been proved that ¾in. up from bottom of scye level locates the forearm balance suitable for almost all instances, whilst the backarm pitch is capitally gauged at 2 inches below shoulder-seam, or one-ninth of the half breast.

Having fixed these points, the next step is to take the size of the scye.

This is done by squaring up from depth of scye line by the most backward point of scye to most forward point, as A B. This distance for the normal 36 breast is 5 inches, as Diagram 33. We next take the balance of sleeve measure. This is done by placing the arm of the square on the two pitches, as Diagram 34, letting the long arm rest in the same degree of balance as you wish the finished sleeve to hang when inserted.

The measure from 1 to 4 is termed the balance measure.

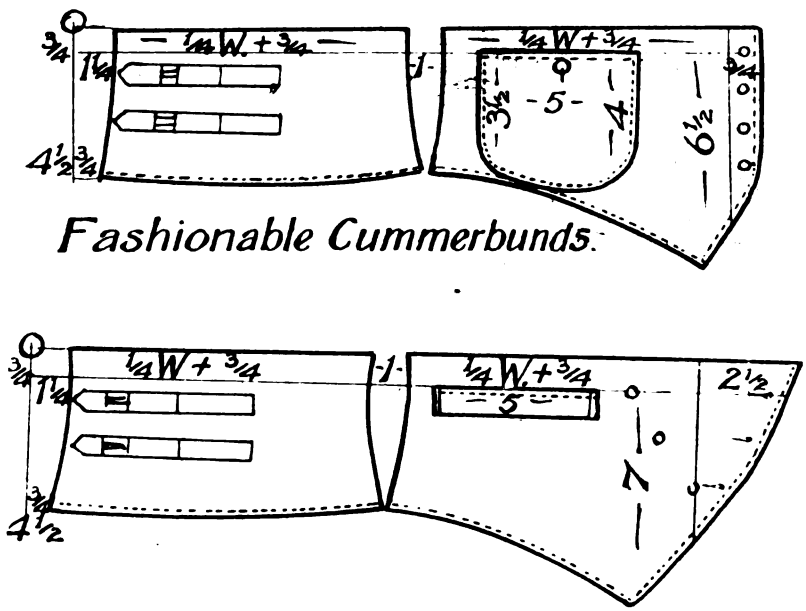
We use these two measures to fix the forearm and hindarm lengths from the top of sleeve, when applying same to sleeve draft, as shown by Diagram 35.

O to 5 is the width of scye, as A B of Diagram 33, and 5 to 1 is the balance measure, 1 to 4 of Diagram 34.

Fashionable Cummerbunds.

In the summer when the weather is very hot many gentlemen favour a cummerbund.

This garment is easy to cut and make, and is practically only the lower portion of a vest. They are mostly made from silk or light washing vesting.



Draw lines at right angles to O, 4½.

O to ¾ finds the waist line.

Mark in 1¼in. from ¾, and then mark off one-fourth of the waist measure plus ¾in.

Take out 1 inch suppression at the side-seam, and then mark off another one-fourth of waist plus ¾in. for centre line, and add on ¾in. for S.B. button-stand.

The length of front is made to correspond with the length of a vest.

From 6 to 8 inches is about the length.

Two straps and buckles are placed on the back to enable it to be drawn close in at that part.

Many cummerbunds are made with D.B. fronts, as shown in accompanying diagram.

Pockets are inserted in the waist.

The welt pockets are the neater kind, but we have seen small patch pockets favoured.

Replies to Readers.

WORTH MORE THAN IT COSTS.

"J. H. P." writing us from Coventry, speaks of the "Tailor and Cutter" in the following terms:

"I was very pleased with the explanation you gave recently of straightness and crookedness; it is astonishing what a large number of cutters there are who go wrong over this subject. My experience is that there is always some good advice in the "Tailor and Cutter' that makes it worth more than it costs, and I am writing this after having taken the same continuously for over 30 years, during which time it has been a real pleasure to me to read its pages, which have helped me considerably."

THE PRICE OF THE "LADIES' TAILOR," "THE GENTLEMAN'S TAILOR," AND "LONDON ART FASHION JOURNAL."

As a few of our foreign subscribers appear to have some little doubt as to the cost of the yearly subscriptions, we beg to state that the following are the only prices at which the above journals can be supplied, either direct or through our agents. The "Ladies' Tailor," including two semi-annual plates, 16s.; "The Gentleman's Tailor," including two semi-annual plates, 16s.; or the combined edition of the two journals, known as "The London Art Fashion Journal," together with four semi-annual plates, 30s.; and these are the only subscription rates in operation

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FASHIONABLE LOUNGE SUIT.

BY "MARCUS CICERO."

I am presenting in this issue a smart and equally stylish Lounge Jacket, with the usual accompaniments—trousers.

The jacket has a three-button fastening, the fronts curving backwards towards the bottom and finished with semi-round corners. It is still considered bad form to have anything approaching to a dead crease, although the roll effect is not quite so extreme as it was some time ago.

There was a tendency for the shaping in the back to disappear, and the garment to become more "sacky", but although it might suit the sporting garment, it will not predominate in the dress garments, such as the diagram, which, when produced, will gracefully outline the back and side sections of the figure, and no more.

Since the advent of long points for the front termination of vests, there have been many varied ideas put forth, some objectionable, and some quite in good taste. In the one shown on diagram the points commence at the waist, but do not recede far at the bottom, thereby doing away with excessive opening at that part, which is noticeable in some styles.

The fastening consists of four buttons closely set.

The trousers are on the way to the peg-top style, with just that amount of tapering which the really dressy man will tolerate. The bottoms have the permanent turn-ups, about 2 inches in width.

I do not advocate stretching at the lower leg of the topside. Before seaming, in this style of trouser, it is much better to stretch the calf at underside, and then shrink in front; this to be carried out at the more advanced stage before turning up the bottoms.

THE MEASURES.

Jacket: 36 breast, 32 waist, 9 scye depth, 17 natural waist, 31 length, 12½ front shoulder, 17 over-shoulder, 11½ front scye, 6¾ back width.

Vest: 14 opening.

Trousers: 30 waist, 36 seat, 15½ bottom, 30 leg, 42 side, 23 right thigh, 40 length from bottom to waist.

Note.—It will be noticed I have not included the knee measure, owing to the style and method of drafting, this is not necessary.

DIAGRAM 1.

Square lines 1 to 31 and 1 to 23.

Mark down from 1 to 9, the scye depth as taken; to 17, the natural waist; to 31, the full length, plus any allowances for making up, in my case ½in.

Square out from these points, 9, 17, 31.

Come in from 17 at waist ⅞in.

Hollow back-seam from 1 to 31, without any semblance of an angle at ⅞ on waist.

On top line from 1 to 9 is the equivalent to 1 to 9 on vertical line (9 inches) always.

Join 9 to 9.

To find the shoulder level come up from 9 to 6¼, half over-shoulder, 8½ inches. Square out by 3 on back.

At 2 inches down from shoulder level apply back width plus ½in. for seams, from 5 to 7¾.

1 to 3 is one-sixth scale (18); go up ¾in.

For back scye (guide), come up from 7⅝ on breast line 2 inches, and go out ½in.

For the wider shoulder which seems predominant at present, increase ⅜in. or to taste at pitch and shoulder, making this latter distance from 7¾ to 8¼, ⅜in.

Mark back sideseam at waist ½in. back from the point 7⅝ on breast line. Spring out a trifle towards the bottom.

From 7¼ to 8¼, 1 inch suppression.

For spring over hips, 8¼ to 14¼ is 6 inches; drop 1¼in.

Square out by 8¼ and add ⅜in. of round.

On breast line, ½ to 13 is the front scye measure plus 1 inch. Forward to 21 is half-breast plus 2½ inches; 16 is half 13 to 21, less 1 inch from 13. Square up.

To find neckpoint sweep from 13 to 16, front shoulder measure, less 1 to 3 of back.

Join 16 to 6¼ on back shoulder level.

Take the distance ¾ to 8½ of back, and apply from neckpoint to 6¾.

Draw shoulder-seam, putting ¼in. of round above the line, and dropping point 6¾, ⅜in. below.

Join 6¾ to 13.

Mark at 2½ one-third the distance up and hollow 1 inch.

The front pitch is ⅜in. up on this line also; through this the scye is drawn from 6¾ and 1

For run of gorge come from 16, neckpoint, to 23, 7 inches. Square down 4⅜ inches.

To find crease, square down 1 inch from 16 and go out a similar amount.

To find the centre of pocket come out from 13 ¾in., and square down 12½ inches, or according to height of figure.

Find the pitch at 2¼ inches back from 13.

Suppress at 11¼ to 12, ⅜in.

Add 1 inch below construction line at bottom of front.

THE VEST. DIA. 2.

Square lines 7 to 16½ and 1 to 16.

Mark down on vertical line from 1 to 9, the depth of scye; to 16½, the natural waist of coat less ½in. At 16½ go in 1 inch.

Draw through from 7.

From 1 to 1½ is a further ¼in.

Draw back centre from 1 through ½.

On top line measure out to 9 the scye depth, as before. Join 9 to 9.

6¾ from 9 (vertical line) is half over-shoulder plus 1 inch. Square out by back at 2½.

1 to 2¾ is one-sixth scale less ¼in.

Square up ⅜in.

Draw back neck, raising about point 1, ½in.

Come forward on breast line from ½ to 10¼, one-fourth breast plus ⅜in.

To 12½, the front scye measure, plus ¼in.

To 20, half breast plus 1½in.

Point 16 is ½in. nearer 12½ than 20.

Square up.

To find point 8, the width of back shoulder, apply one-eighth breast plus ½in. from ½.

The neckpoint is found by taking the front shoulder measure as used in the preceding diagram. Deduct ¼in. (for vest), and apply less 1 to 2¾ (back neck) from 12½ to 16.

Join 16 to 6¾, and make 16 to 6 equal to ¾ to 8 of back. Drop 6 a little below line.

Join 6 to 12½.

2½ is one-third the distance up.

Hollow at 2½, 1 inch. Complete scye.

20 to 20½ is ½in. for stand. Square down.

For points go down 6¾ inches and back 2½ inches.

Complete front by adding ⅝ to 16.

The opening distance should be applied plus 1 inch.

Measure waist plus 2 inches (½in. for stand), and take the surplus out at 10 to 11.

The length below waist should be 2 inches.

TROUSERS. DIA. 3.

Draw construction lines O O.

Mark point A in a convenient position, and square outwards on either side.

Next arrange length of leg to B and square out.

On the right side of A come in one-sixth of seat for centre line and square up.

From point A mark knee at half A B less 2 inches. Square out.

On bottom line, B to 3 is one-sixth waist plus ½in. for centre line; any advance in waist measure will accordingly open the legs of the trousers.

Join 3 inches on bottom line to 3 on fork line.

From 3 (bottom line) mark height to waist, 10, 40 inches (this on centre line). Square each way.

Forward from 10 to 3 one-tenth of waist measure; this method thereby controls the

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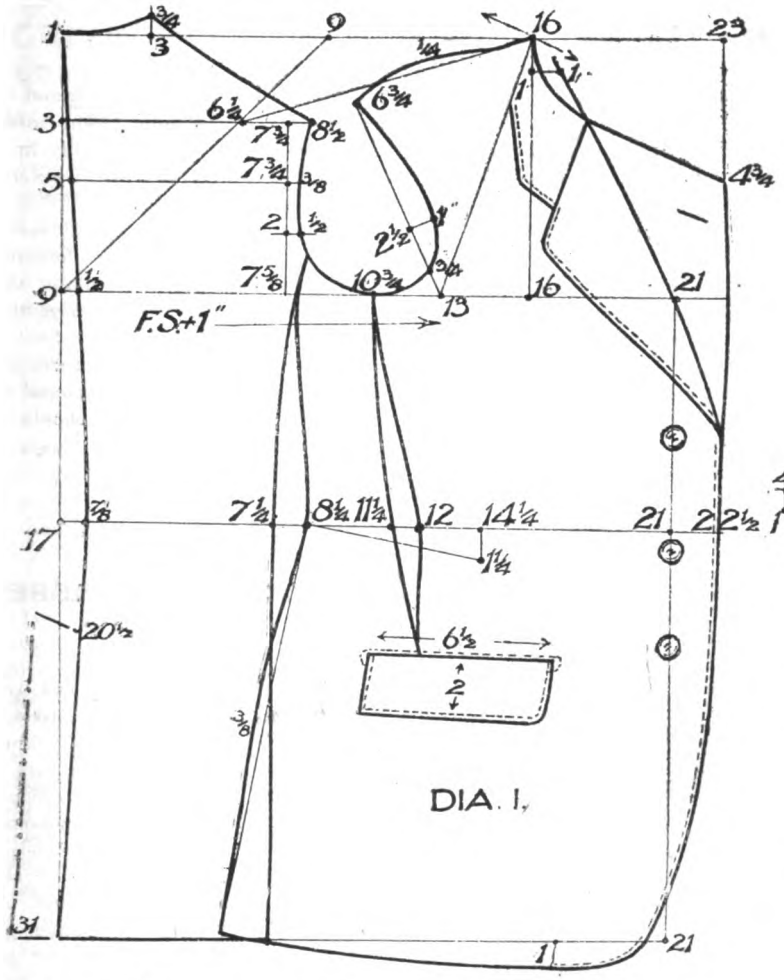

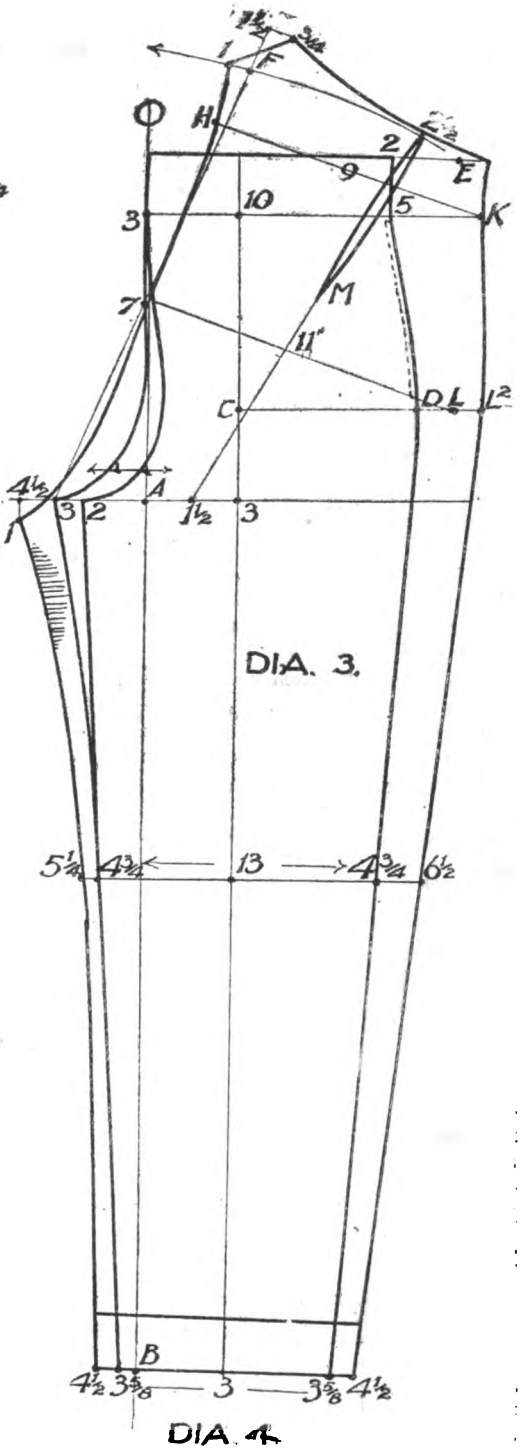

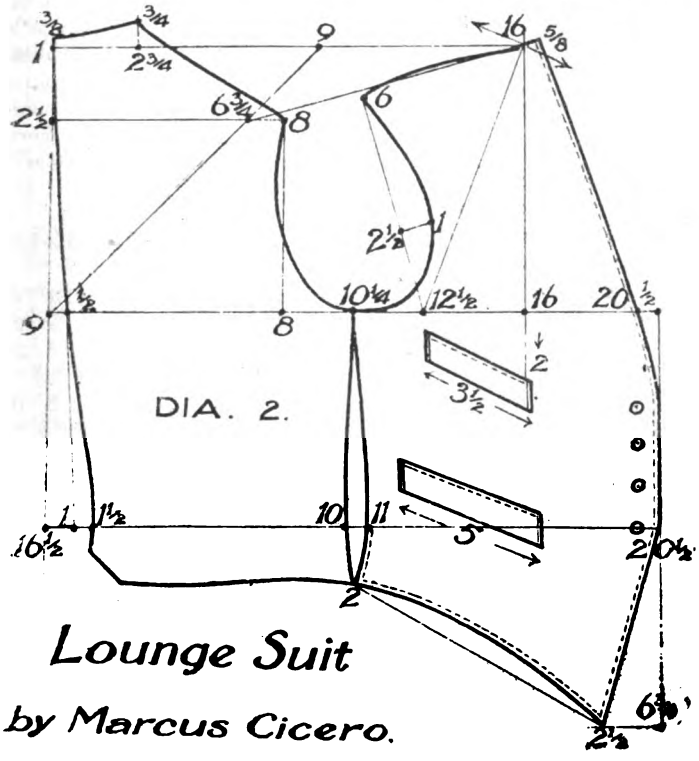

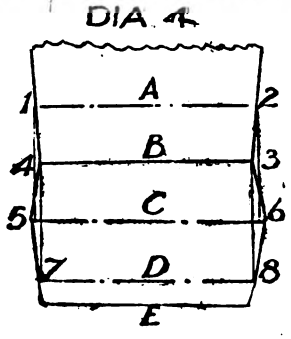

Lounge Suit

by Marcus Cicero.

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run of front fork, saving any calculations, i.e., disproportion.

3 to C is one-sixth seat. Square out.

C to D one-third seat.

From 3 at centre line measure forward for forkpoint, one-fourth thigh measure plus ¼in., seam.

Complete run of fly, hollowing gradually.

Mark half-waist plus ½in. for seams from 3 to 5 at side. Go up 2 inches for waistband.

Mark on either side of 3 on bottom line, one-fourth less ¼in., as 3⅝.

At 2 (dress amount 1 inch) draw straight through to 3⅝; this finds point 4¾ by intersection.

Find point 4¾, sideseam, by drawing through from D to 3⅝.

UNDERSIDES.

Seat angle, A to 7, one-sixth waist plus 2 inches.

Draw through 7 from fork-point, 3.

Extend from 3 for underside fork, 1½in.

The fork of the undersides is lowered 1 inch to allow for stretching, which is imperative to a good fitting trouser.

E is half-waist plus ¼in. from H.

Pivot at A and sweep E to F.

Mark out at F 1 inch, and up 1½in. for top rise.

From 7 inches measure one-fourth seat plus 2 inches to L.

The amount to be taken out of the fish is one-sixth the difference between waist and seat, viz., ¼in.

Apply halfwaist plus 1½in. (fish and seams), from H to K at 2 inches down.

Point 2½ for fish is one-third the distance to ¾.

M is 5 inches below waist level.

From 3⅝ at bottom go out ¾in. to 4½.

Underside knee at leg-seam go out ½in. to 5¼ inches.

For extra ease that this style demands, go out from L to L2 1 inch, and draw straight through to 4½ at bottom; thus the knee width is regulated according to the extra ease at L to L2.

DIAGRAM 4.

For those who require a good method for regulating the various inlays of the turn-up, they cannot do better than follow carefully the following instructions:

B is the real length.

A is the top of turn-up (when finished), 2 inches from B.

Square 1, 2, 6 and 2, 1, 5, making points 5 and 6 a little outside the squared lines.

Square 3, 4, 7 and 4, 3, 8, making 7 and 8 a little outside as before. This method is accurate, if the corresponding seams of undersides are worked accordingly.

E is the lower inlay.

STUDENTS' PORTRAIT GALLERY.

The Border towns stretching from Berwick-on-Tweed to Carlisle on the West, have sent us many young men and women as students.

There are many towns of importance between these two historic centres, which have long been famous for the manufacture of the materials on which the tailor operates. Every year some Border laddies turn their footsteps Southwards, and many have had good reason to bless the day they did so, for they have acquired an insight into their trade and an enlarged vision of the possibilities of tailoring which could not have been obtained in the restricted sphere of the ordinary workshop.

The accompanying photograph is that of another youth from the Border Country, who

recently passed through a course of instruction at the "Tailor and Cutter" Academy.

Mr. S. Marshall, of Leitham, near Coldstream, is the son of a tailor, and also the grandson of a tailor, so that it may almost be said that he has inherited the art of the needle and the shears from his ancestors.

Coming to the Academy with a well-trained mind and eyes, the preliminary parts of his course of study were easily accomplished, and his progress was rapid and consistent.

During his term there were several practical test examinations held amongst the students, and his ability was evident in these contests by the high number of marks he was awarded.

During the course of three months he acquired a sound and all-round experience of cutting all kinds of garments, but made a special study of sporting garments.

His home experience as a tailor and breeches maker was most valuable to him in the cutting-room, and he was thoroughly in his element when garments of this class were under discussion.

In addition to his success in the test competitions, he was successful in obtaining an Honours Diploma as the result of the technical examination on completion of his course of lessons.

Mr. Marshall has now returned to his Border home, and with the success and ambition of youth on his side, should be able to fill any berth which fortune has to offer.

Evening Classes.

We would remind our readers that the "Tailor and Cutter" Evening Classes for acquiring a thorough and complete knowledge of the science and art of cutting, are held on Mondays and Thursdays from 6.45 p.m. till 9 p.m. It should be clearly understood the instruction given is quite individual, and is imparted in precisely the same way as to the students attending the day classes. This is quite distinct from the class tuition given at some public institutions, whereby progress must necessarily be considerably retarded

Individual tuition is admittedly far superior to class instruction; it may be adapted to the student's needs and capacities, consequently it is more thorough, the result is more satisfactory in every way, progress is more rapid, and the knowledge thus gained is more permanent and lasting.

The cost of attending these classes is:

Six lessons	£1	1	0
Thirteen lessons	2	2	0
Twenty lessons	3	3	0
Full course, Ladies' and Gents'...	5	0	0

If the payment is made for time:

One month	£1	5	0
Three months	3	3	0
Six months	5	0	0

Payments to be made in advance.

Prospectus post free on application to 49 Gerrard-street, W.

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INTERVIEWS WITH NOTED TAILORS.

HIGHLANDER'S DRESS DOUBLET.

BY OUR SPECIAL COMMISSIONER.

During a recent visit to Scotland our Special Commissioner had the pleasure of interviewing many old friends, and also of renewing acquaintanceships of a more recent date.

The visit of the King and Queen to some of the industrial centres of the Northern Kingdom had aroused the local loyalty, and the intimation that their Majesties intended to pay frequent visits to Scotland has given general satisfaction.

It may not be generally known that the Court Dress of the head of a Scottish Clan, or a Clansman presented at any of the ordinary Levees, is the full-dress Highland Costume.

The King, the Duke of Albany (Saxe Coburg Gotha) and others occasionally wear the costume at one of the State Balls, and it is usually regarded as one of the most beautiful and striking outfits which any gentleman can wear.

Our Commissioner was fortunate in interviewing an old subscriber in the person of Mr. J. Munro, of Strandwick Place, Edinburgh, and also his son, Mr. David Munro, a former student and graduate of our own School of Cutting.

It is just about a quarter of a century since Mr. Munro started business in his present premises as a ladies' tailor. There were comparatively few first-class trades devoting themselves entirely to ladies' work in those days, but in the intervening period they have greatly multiplied.

Mr. Munro did not confine his energies to ladies' work only; he also cultivated the gentlemen's trade, and many years ago proved his skill in this department by laying down a draft of a Highlander's Dress Doublet, and explaining how the Highland Costume should be made up. The report of the lecture was published, along with the diagrams, and proved to be of interest and service to many readers who had similar garments to cut and make.

The gentlemen's department has continued to develop and grow, and with the assistance of his two sons, should continue to show marked progress.

Mr. David Munro, our former student, has now had several years' experience at the cutting-board, and, at our Commissioner's suggestion, he supplied a full-size draft of a Highlander's Dress Doublet, which accompanies this interview. The outline and style will, we think, convey the impression that Mr. Munro, jun., is a worthy chip off the old block.

The bodypart of the Doublet is cut to the actual length of the waist, the slight drop in front being made to allow for the round of the breast and the working up of the front edge.

The backpart, it should be noted, is cut without a seam, the pattern being placed on the double edge of the material.

The accompanying diagram is reduced by photography from a pattern used for a customer measuring 41 creast, 38 waist. The deviations at the shoulder are explained in the matter relating to the diagrams. The cut in

the gorge parallel to the crease line is equivalent to taking a cut out of the front edge, and helps to command the lapel quite as effectively as any other method.

Mr. Munro had a word to add in reference to the tasches. The second tasch may seem flat at the back, but he explained that he had found that shape best for good figures. The amount of suppression between the two tasches on the waist line might seem excessive, but in practice it was correct, and gave the spring at the side and over the hip where it was required.

The gauntlet cuff, he said, was not fixed by any hard-and-fast rule, but was varied in harmony with the size of the garment, the depth at the forearm being generally 4 inches, and 7 inches at the hindarm.

The lapels are faced with silk, and the body also lined with silk or italian. This may be finished in the same way as a military tunic or an ordinary Dress Coat, stitched by hand or machine under the arms and around the sidebody.

The materials used for the Doublet vary greatly: for youths and juveniles black velvet is generally selected; but for men this may be varied, and black faced cloth or superfine is used, although this may be varied to dark green, dark brown, or any other colour the Clansman may select, in harmony with the colour of his Clan tartan.

The measures are as follows: Depth of scye 9½, length of waist 16½, across back 8¼, 21½, 31¾; across breast 9, front shoulder 13½, overshoulder 18¼, centre back to front of scye 13½, continue round to nape 26½, breast 41, waist 38 inches.

We have much pleasure in republishing the photograph of Mr. David Munro as he appeared in his student days; but we hasten to add that he has retained his youth and increased his experience in the intervening period.

The costume is a faithful representation of the full-dress outfit worn by Highlanders, and the doublet agrees in detail with those shown on the diagram accompanying this interview. Favoured with the education which one of the best schools in Edinburgh could give any youth, Mr. Munro has also profited by his sojourn in the South, and won honours as a student, as well as gained considerable knowledge as a cutter in various situations.

Probably his chief failing as a young man is his modesty. Some day he may probably pray the prayer which his countrymen are supposed to offer: "Lord, gie us a guid conceit o' oorsels." There is plenty of time for him to develop, and wield considerable influence as a cutter in the firm of Messrs. J. Munro and Co.

THE DIAGRAM.

Draw lines at right angles to A.

Mark down the back line as follows:

A to 2 is the level of the normal shoulder-point.

A to 5 the level of the top of sideseam.

A to 9½ is the level of the armhole.

A to 16½ is the length of the waist from nape to actual indentation at the back.

Square lines across from 2 to B, and also from 5 to 8½.

The breast line is drawn from 9½ across to 24 at the centre line.

The waist line is also drawn across from 16½ to 24.

Mark in 1 inch at 16½, and draw line for centre of back from A to 1.

On the top line mark the width of the back neck from A to 3, which is the normal amount; but this is increased by ½in., so as to divert the seam and raise it higher on the

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shoulder, where it is covered by the cord or shoulder-strap.

The width of back is measured from the line inside 5 to 8½, then spring the section, 8½ to B, with an outward curve, so as to complete a section of the circle of the armhole.

The dotted line, ¾ to B, represents the normal shoulder-seam; add ½in. at the neckpoint from ¾ to 1¼, and add 1 inch at B for the doublet.

Measure across the breast line from 9½ to 5, the sideseam, thence to 11½ at the underarm-seam. The front of the scye is at 14, the level of the neckpoint at 17, and the centre line at 24.

O to 24 is half the total breast and 2½ inches.

The neckpoint of the forepart is obtained by squaring a line from 17 at right angles to the breast line.

The total height of the neckpoint from the breast line is 10¼; but the front shoulder measure, 13½, can be applied by placing the tape on 14 at the front of the scye, and sweeping through the straight line, after deducting the back neck, 3 inches.

The over-shoulder measure, 18½, is also applied here. Measure the distance, O S, on the back part, place the amount on 14, and sweep through C by the remaining quantity.

The dotted line shows the normal shoulder-seam, and the amount added on the back part should be deducted from the forepart, as indicated by the hard line.

Draw the armhole from C towards 14, then along breast line to 11½, and upwards towards 8½.

The neck or gorge is found by measuring out from neckpoint to 3.

Draw centre line from 3 to 24.

The gorge is hollow to the same extent, and drawn towards the centre line.

The widths on the waist line may now be dealt with. Make the back part 2 to 2¼ on the waist line.

Draw the sideseam from 8½ through 5 to the waist line; then mark 1½in. suppression between back and sidebody.

Make a pivot of 8½, and sweep from bottom of sideseam.

Draw sideseam of the sidebody in harmony with the curve on the backpart.

The sidebody is made ½in. less on the waist line than on the breast line.

Mark 1 inch suppression and draw underarm-seam of both sidebody and forepart.

Make up size of the waist by measuring across backpart, sidebody and forepart, 19, 2.

Add lapel 2¼ inches wide at the top and graually diminish to 1 inch at breast line and waist line.

The tasches or skirts are cut separately.

Measure the width of sidebody and the forepart as far as the centre line, which in this case is 18. Each tasch is made equal in size, 9 inches; the sewing-to edge is hollowed, and the bottom edge made sufficiently wide to cover the hips. The front tasch is almost straight at the front, and the greater amount of spring is arranged at the sides. Each tasch has two distinct pieces of material, the under or larger pieces form the skirt proper, and the smaller piece forms the flap. The

MR. DAVID MUNRO.

thin inner line indicates the smaller tasch. The bottom edges are rounded, but each skirt terminates in a point at the centre of the skirt.

The back skirt is cut separately, the left skirt the same width as the back stump, and the right skirt ½in. wider. Each skirt is rounded on the bottom edge.

THE SLEEVE.

Draw the lines O 5 and O 25 at right angles to each other.

O to 6 is the width across the armhole.

O to 1¼ is the depth of the hindarm-seam.

Measure across 1¼ to 10¼ the width of the topsleeve.

O to 5 is half width of topsleeve.

Draw line from 6 to 5, and form round of sleevehead from 6 to 5, thence to 10¼.

Measure undersleeve width from 6 to 7¾, or mark across the straight line, 1¼ to 7¾.

Mark off length of sleeve. The forearm slants upwards 1½in.

The part marked 25 should be 26.

Hollow the forearm 1 inch between 6 and 24½.

The topsleeve is made 10 inches wide at the elbow from the construction line; the undersleeve is 9 inches.

The cuff is cut 7½ inches wide.

The gauntlet is cut separately, and made 4 inches at the front and 7 at the hindarm-seam.

The other points connected with the drafting of the pattern are all marked on the diagram, and can easily be followed or adapted to any size of figure.

Model Patterns.

We supply model patterns of practically every garment that is worn at the present time, and by model patterns we mean patterns which are cut to the average proportions for a given breast measure. Thus, a jacket 34 chest would have the length from waist and full length, and the length of the sleeve in keeping with the average figure of that size, and it is quite possible for tailors to adjust any slight variation that may be necessary in the length or in the sleeve, and so obtain a reliable pattern at a somewhat smaller cost than a specially cut one.

Our charge for model patterns is 1s. each, but if sets of seven are ordered at the same time, we supply them for 5s. It is necessary at all times to send remittance with the order, a definite description of the patterns required, together with the size. The name and full postal address should b every plainly written with each order, and as a general rule the patterns are despatched the same day as the order is received.

Address The John Williamson Co., Ltd., 42 Gerrard-street, London, W.

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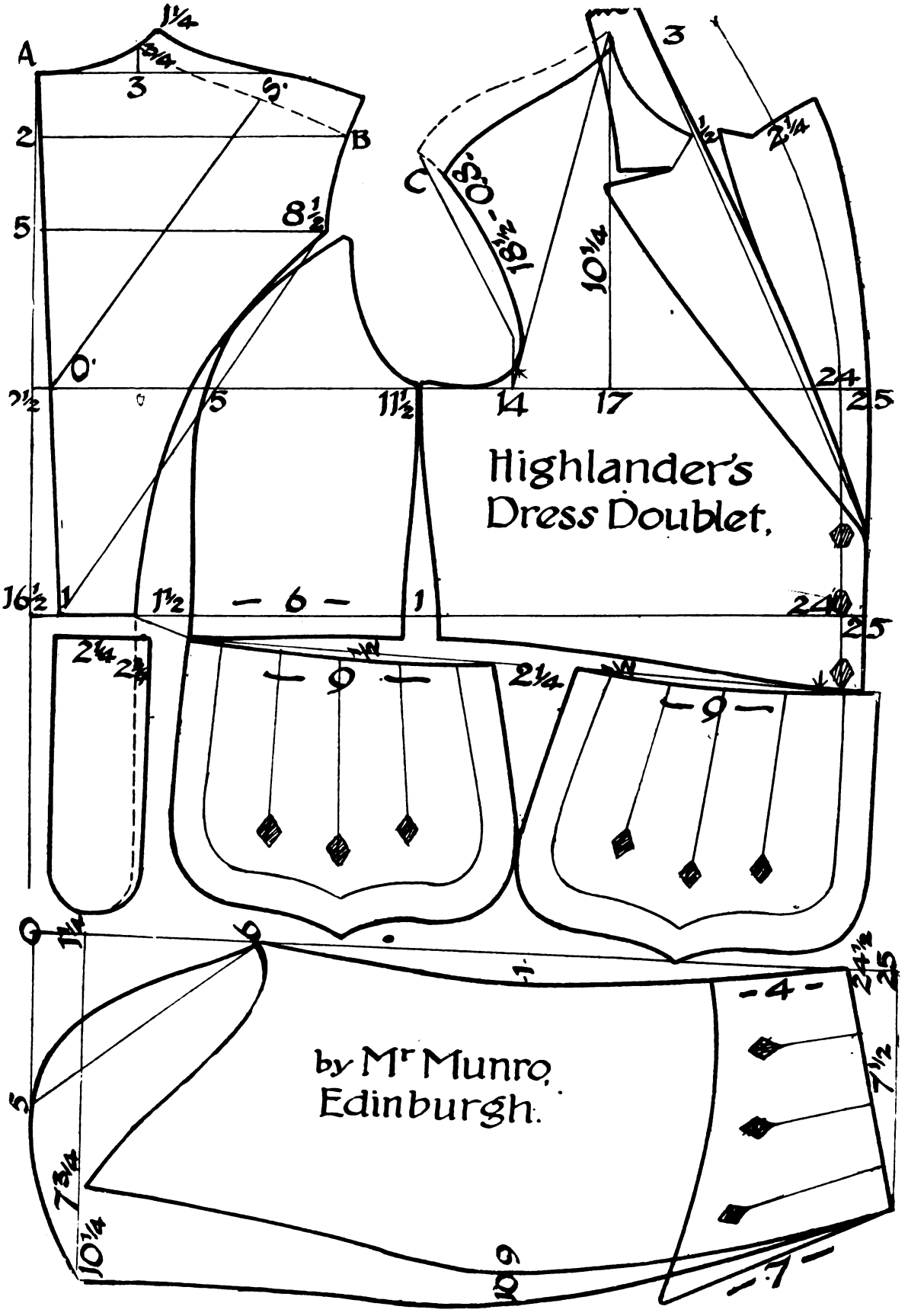

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CLERICAL TAILORING.

BY A CLERICAL EXPERT.

THE D.B. CASSOCK.

Use a graduated tape for all points except where the word inches is mentioned.

Measures: 19 waist length, 58 full length, 36 breast, 34 waist.

Square A to E, 3 by A D, and raise back of neck ¾in.

Square B to F, 7½; and C G, 9½.

Square D to N, ½in. more than half the waist measure, 9 inches.

The material D to O and P to V is used to form a box-pleat.

THE FOREPART. DIAGRAM 2.

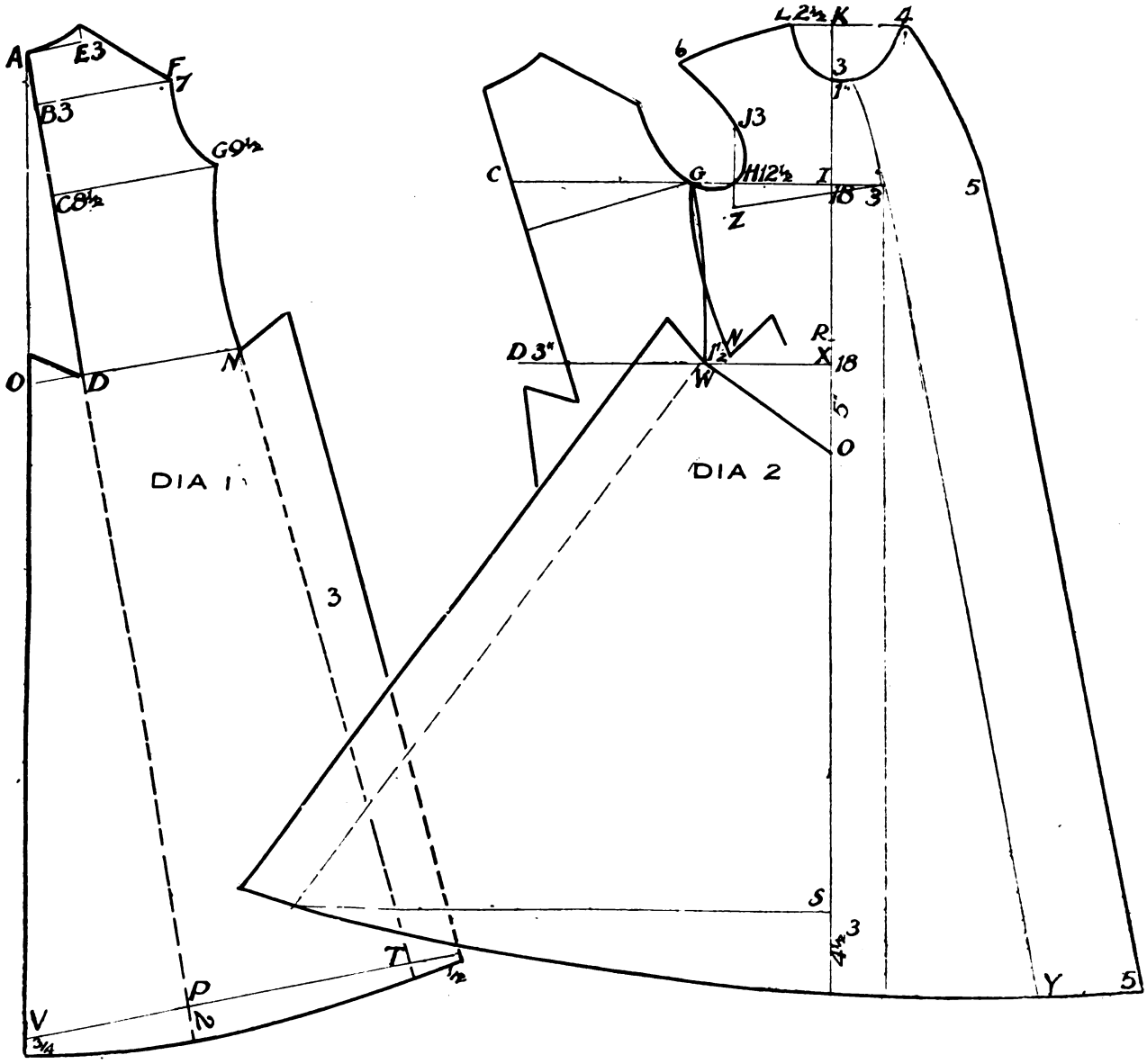
Place the back down and continue the line C G to H. 12½, and to I, 18.

Continue the line D N to X, 18.

At I square up to K, 9. and back to L, 2½

At H square up to J, 3.

Continue the line K I down for full length of cassock.



THE BACK. DIAGRAM 1.

Draw a straight line and mark A to O, the waist length, 19, and continue down for full length of cassock. O to D is 3 inches.

Draw a line from A through D, the full length of cassock, 58 inches.

A to B 3. A to C 8½.

Complete the top part of back as far as N.

P is 2 inches up from the full length.

Square out P to T, 3 inches more than D N, 12 inches.

Square P V. Draw the line N T.

In front of N T allow 3 inches for pleat.

Drop the bottom below V ¾in., and at the edge, beyond T, ½in. Complete the back.

Make a point at R, 18 down from K, and sweep the shoulder-seam, L 6, by R.

Make L 6 to agree with shoulder-seam of back.

Form the scye from 6 through J H, advancing in front of J H ½in., and lowering between G H, ½in.

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Mark a point 3 inches in from D and place the back, as shown in the diagram.

With the back in this position, mark up from N to W, 1½in., and shape the sidesea... of forepart.

Make point O 5 inches below X, and by O W square to 7 to agree with length of back, N T.

Allow 3 inches for pleat beyond this line as in back. At K go down 3, as in the S.B

Advance in front of the breast line 1 inch, and at I and S, 3 inches.

Draw the line in front of the breast line through these points.

Make point Z, 1½in. below H, and by Z, 3, square the line 3 Y.

Advance in front of K, 4 inches; at the breast 5 inches, and at the bottom 5 inches.

Draw the front line through these points.

Complete the neck and bottom.

One button and hole is put in the top of the lapel, and sometimes one lower down, between the breast and waist. This lower hole must be worked in a tab sewn on inside, not to show when buttoned.

A band, made of the same material as the cassock, 6 to 8 inches wide, is worn round the waist, with three buttons and holes.

Sometimes there are three pleats right round the band, similar to a raised seam. Of course the waistband must be made to fit the customer.

The sleeve and collar are cut the same as in the single-breasted cassock.

The pockets are the same as in the S.B.

Allow a 2-inch turning up round the bottom.

A cincture is generally worn with these garments which, if made of the same material, must be cut long enough to go twice round the body and then just fold over to hang down at the side. It has fringe at the ends about 4 inches deep. They are made in two widths, 4½ and 6 inches, and are usually about 3½ yards long. If made of the same material, put a seam in the centre to save cloth. There is no lining.

These cinctures are often purchased ready-made, and then, of course, the material is not the same as the cassock, but generally a kind of stuff material made specially. Sometimes they are made of corded silk.

Often a woollen girdle with tassels at the ends, like a dressing-gown girdle, is used instead of the cincture.

THE CASSOCK SKIRT.
DIAGRAMS 3 AND 4.

This garment is really the bottom part of the cassock from the waist down.

It is worn over the clerical, or the stand-collar study coat, which must button on the waist. The skirt is sewn into a band made to fit the customer round the waist over the buttoned coat, and it must button tight enough to keep the garment up. The coat represents the top part of the cassock.

Buttons and holes are placed down the front as in the ordinary cassock. The pleats are also put in the back and sides.

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One pocket is put in the right pleat.

The cassock skirt is made of some thin material, such as alpaca, soft finished russel cord, or a persian cord.

It is very useful to clergy travelling, as it does not take up much room in packing, and, when in wear, has all the appearance of the ordinary cassock.

THE SLIP CASSOCK.
DIAGRAMS 4 AND 5.

This garment is worn over the coat and has no sleeves. It is generally made of some very thin material, such as alpaca, soft finished russel cord, or a persian cord, the idea being to pack it up in a small space for convenience in travelling.

When the cassock is on, the sleeves of the coat go to form the sleeves of the cassock. It must be marked out with a size larger tape than the ordinary cassock; thus, for a customer measuring 36 breast, use a 19½ tape.

All the points remain the same as usual, but the scye is pared out a full ½in. all round to allow it to go on easily over the coat.

The neck is raised ⅜in., so as to well cover the coat collar.

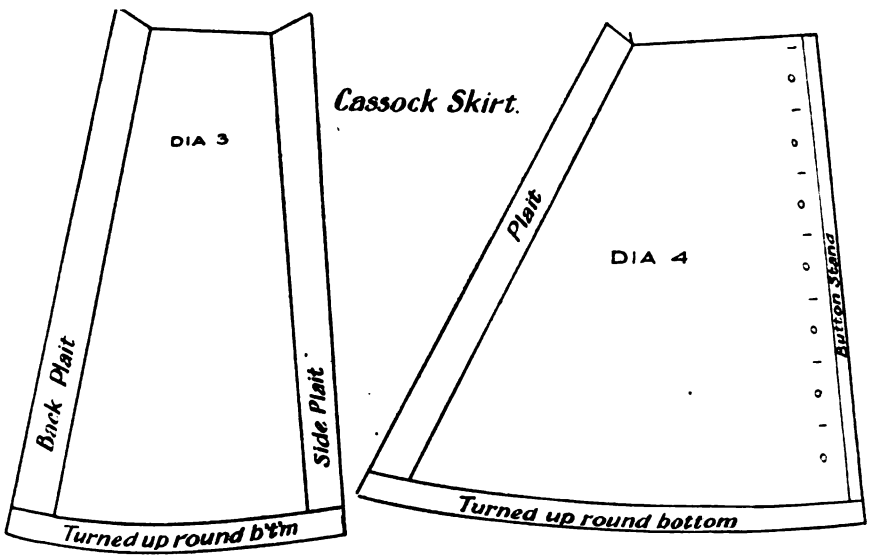
One pocket is placed in the right pleat.

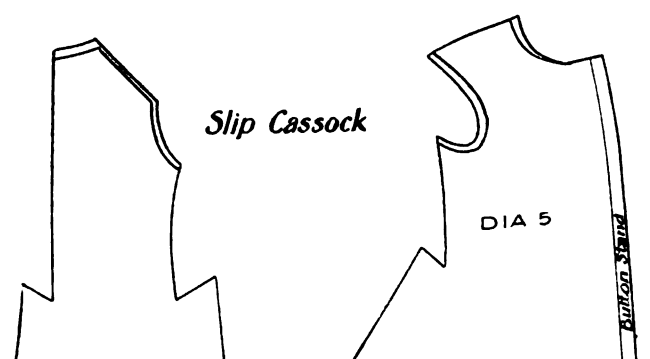
Buttons and holes down the front as in the ordinary cassock.

Allow a 2-inch turn-up round the bottom.

Just now, and for a few months to come, it is well to look out for the clergy on their holidays; they do, not, of course, have them all at the same time, but from now till the end of the summer you are sure to find some of them taking a change. The incomes of some being limited, they often change residences one with another; that is, the country clergy come into the towns and the town clergy go into the country or seaside.

Be on the alert for these changes, and look up any new arrival into your district. You will find lists of visitors published in your local papers, and among the items of local news is often mentioned when any clergy are leaving for a rest or change.



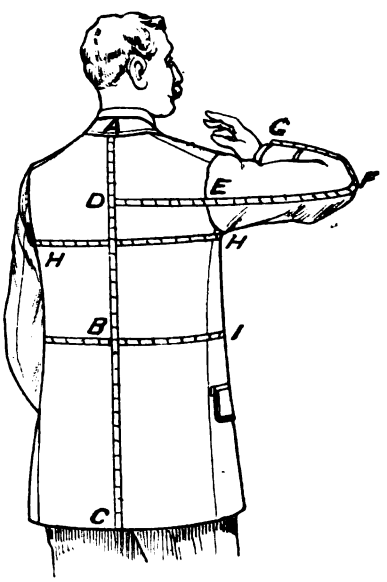


How to Use Model Patterns

WITH CERTAINTY AND SUCCESS.

INTRODUCTION.

The pressure on time and talent that everywhere exists in the present age demands that every help should be utilised which can economise time and reduce the strain of talent. It is part of the business of the "Tailor and Cutter" to assist those who are engaged in the tailoring and clothing trades, by patterns and publications which effect the above successfully. It is no longer essential for a a tailor to learn a complicated system before he can successfully cut all classes of garments that he may be called upon to make. The object of these articles is to show how, by the expenditure of a few shillings from time to time, the busy tailor may become possessed



of those shapes or patterns which will enable him to fit his customers with certainty, to embody in their garments the various features they desire, and to impart that style which will bring his productions on a level with those of the best trades in the West End of London, or such districts as may be the most suited to each particular business.

The "Tailor and Cutter" patterns, supplied by The John Williamson Co., Ltd., are produced for them by the most skilful cutters in Great Britain. Some of these are employed in the best West End and City houses, where they are drawing large salaries on account of their skill and ability. Others are supplied by Provincial cutters who know how to provide for the requirements of the country customer; these, together with a

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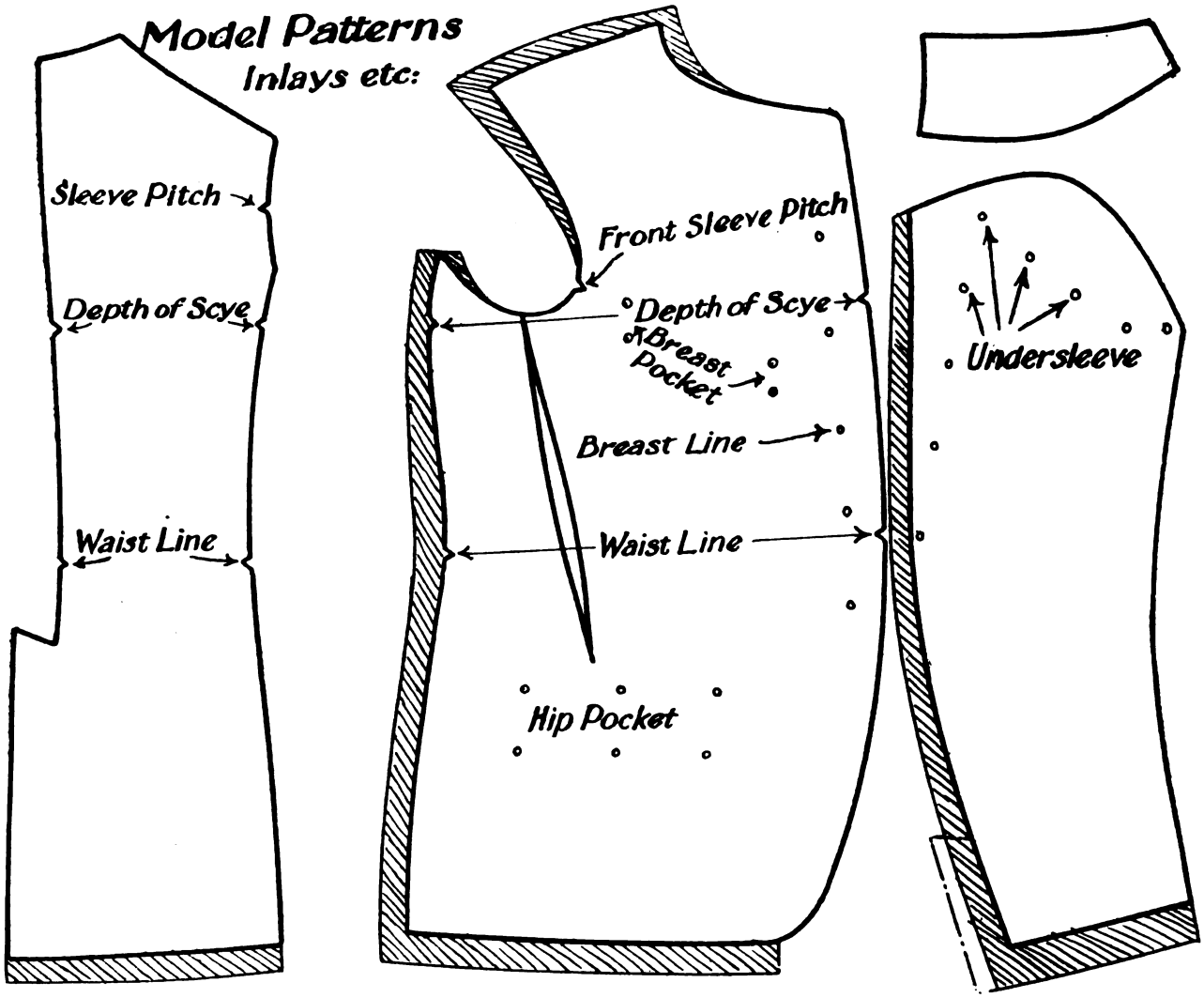

specially selected staff of experts who are regularly engaged at the "Tailor and Cutter" Academy, enable us to supply every variety of garment cut in the most approved style, in keeping with the most up-to-date productions.

When buying patterns it is essential that they should be obtained from the "Tailor and Cutter" Offices, 42 Gerrard?street, London, W., if it is desired to obtain those which are genuine and reliable. All the "Tailor and Cutter" patterns are sent out cut from stout brown paper, and having all the details marked, so that it is easy to locate the correct position of the pockets, buttons, sleeve pitches, balance-marks for putting together accurately and simply.

Models supplied by the "Tailor and Cutter" are models which are cut to the average proportions usually found in customers of the size dealt with; by this we mean to imply that they are not necessarily proportionate patterns, but are of the proportions which are generally met with. For instance, the ideal of proportion at the waist is 4 inches smaller than the chest; but in the case of a 44 chest the waist would be cut 42, and other measures in harmony.

Before starting to use a pattern it is well to have a good look at it, so that it may be thoroughly understood. Let us take, for instance, an ordinary Lounge. The pattern will consist of back, front part, sleeve and collar; on the back will be found the sleeve-pitch about 2 inches down from the shoulder-seam; the depth of the scye will be marked by notches on both the back and side-seams, and the forepart and the forearm pitch will be indicated about ⅜in. up from the bottom of the scye; the breast line where the pattern meets edge to edge will be indicated by some marks about 1¼in. back from the front edge of the pattern. The breast pocket will be marked sloping down from the bottom of the scye, and the flap pockets on the hips will be shown about 12 inches down from the bottom of scye. If you look at the sleeve it will be observed that the underside sleeve is marked at the top by a series of punched holes, it being narrower than the topside down to the elbow; below it is the same.

On this pattern full provision will be made for ¼in. seams at all parts; but there is no allowance provided for inlays or turn-ups, so that it is always essential to leave an inlay at the bottom of the sleeve of from 1¼in. to 1½in., and if a slit is desired at the bottom of the hindarm-seam, a facing should be left on the bottom of the hindarm of the underside, about 1 inch wide and 3½ inches up. This will be necessary for slit cuffs, even though the pattern is to be used for ready-mades, where there is no provision for inlays; but as most tailors try-on their garments it will be well to provide for emergencies by leaving inlays on at certain parts.

These are the ones we recommend (see shaded parts of diagrams): On the back an inlay of about ⅜in. or 1 inch at the bottom; this makes a firmer edge, and prevents the lining sagging at the bottom; on the fore-

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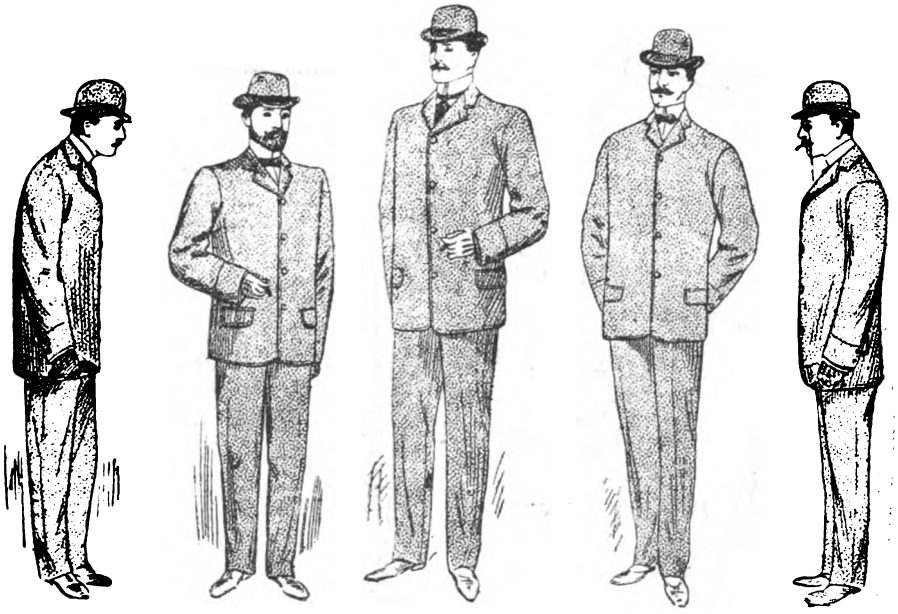
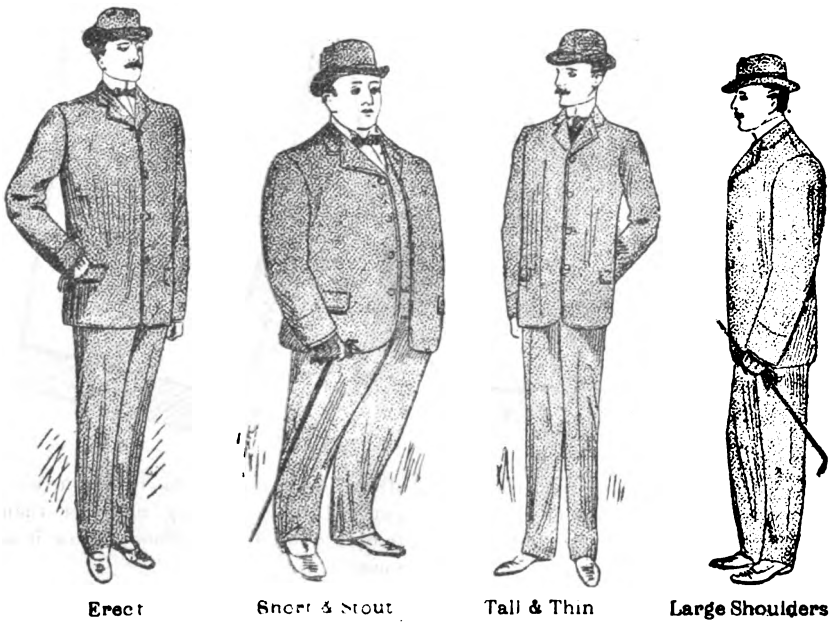


Stooping Square Shoulders Proportionate Sloping Shoulder. Head Forward



Erect Short & Stout Tall & Thin Large Shoulders

LEADING TYPES OF DISPROPORTION.

part an inlay of 1 inch down the sideseam; an inlay of ¾in. or 1 inch across the bottom, and an inlay across the shoulder-seam of about ¾in., ½in. at the neckpoint to nothing at the most hollow part of the gorge, and ½in. or ¾in. at the top of scye, running away to nothing at the most hollow part of the front.

With these inlays it will be possible to make considerable alterations in the garments, and they will provide for variations in size, alterations in balance in shoulder-slope, and in straightness and crookedness.

THE MEASURES.

These patterns can be used successfully even though the simplest measures only are taken. By simple measures we mean the ordinary lengths and widths, without which it is impossible to produce any garment scientifically. The simplest measures required are: nape or collar-seam to the natural waist, and on to the full length; half width of back with arm resting at side; centre back-seam to scye: then with arm raised at right angles to the body, continue to measure on to the elbow and to the cuff.

Now take the size of chest round the body, close up to the bottom of the armpit, and in harmony with the customer's idea of ease. Now take the hip measure 8 or 9 inches below the waist. A simple set of these measures would be as follows: 17, 29, 6¾, 21, 32, 36, 32, 37.

When taking these measures it will be necessary to observe if the customer is disproportionate in any part. It ought not to be difficult to recognise a very square-shouldered figure, as the distance from the shoulder level up to the collar-seam would be less than usual; neither should it be difficult to note when a man is erect or stooping, as in the one case the shoulders and head would be carried backward, and the figure generally would assume a military type; and in the other the head and arms would hang forward, and there would be a considerable roundness in the back.

Now the principal variations in form that have to be noted are as follows: Square shoulders, sloping shoulders (these are the same as short and long neck), erect, stooping, lop-sided, up on right side; lop-sided, up on left side; corpulent, hunchbacked, pigeon-breasted, with many others of a more or less complicated character.

The Crease in Trousers.

"IGNORAMUS" asks, when cutting the undersides of trousers should the topsides be laid perfectly straight on the cloth, or somewhat on the slant, in order to get the crease running down with the stripe?

When laying down the cut-out topsides on the remainder of cloth, so as to mark for undersides, it should always be the aim to place the topsides to run perfectly straight on the stripes down centre so as to match those down fronts of topsides. Of course, economy has to be studied to a great extent, and in cases of plain material the lay does not materially affect the crease.

To get the stripes to run straight up and down trousers, mark in at bottom 1½in. from selvedge of cloth, and line from top of selvedge to that point for front construction line from which to work the draft. This ensures the stripes running vertically. In striped trousers care must be taken, when shrinking, to avoid destroying the run of the stripes, and when pressing off the trousers to set the crease a good plan is to mark in from fly at top one-twelfth of seat plus ½ inch, and at the bottom mark half bottom plus 1in. to 1½in. towards sideseam, and draw a line and thread-mark and set the crease with iron, when it will run with the stripes.

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The "Tailor and Cutter" 21st Annual Exhibition

The "Tailor and Cutter" Exhibition attains its majority this autumn, and the next competition in the designing, cutting and making of garments will take place on Monday, October 5th.

Many of the men who took an interest in the initiation of the first Exhibition still show their sympathy by sending specimen garments, or by encouraging others to enter for the prizes offered.

The list of classes this year will be run on similar lines to previous years, as they offer a very wide field for the exercise of talent in the practical, artistic and inventive sides of the trade.

We have now many friends in the tailoring trade to whom these Exhibitions have been of great value, and the successes of some of the competitors have been phenomenal. If any of our friends would like to assist the Exhibition in any way, either by suggesting new features, or by offering new prizes, we shall be pleased to act as trustees, and to carry on any new competition that may be proposed in connection with the Exhibition.

We specially invite those who have apprentices under their charge to direct the attention of these youths to the four classes for apprentices. The test pieces of material will be sent out about the middle of August, but there will be plenty of time to make the special garments between the present date and the time for sending in the exhibits.

The list of prizes includes two valuable challenge silver pieces, each valued at 50 guineas, a gold medal to the winner, and a money prize to workmen who make the successful garments.

LIST OF CLASSES.

THE WHITE ROSE TROPHY.

CLASS I.—A grand solid silver Challenge Vase, weighing nearly 80oz., to be competed for annually, and be awarded to the winner to hold for twelve months, for the best specimen of the art of tailoring, in either Frock, Dress, or Morning Coats; the chief points in the adjudication being—1st, Workmanship; 2nd, Style; 3rd, Finish; 4th, Fit. With the Trophy will also be awarded a Gold Medal, bearing the Arms of the "Tailor and Cutter," the National Arms, and the White Rose Emblem. The winner in the second order of merit will receive a Silver Medal; and to the third in order of merit, a Bronze Medal, each bearing the above emblems.

A donation of one guinea from the Merchant Taylors' Company to the workman who makes the winning garment. Try-on 7 o'clock Monday evening.

THE NATIONAL CHALLENGE SHIELD.

CLASS II.—A handsome solid silver Challenge Shield, value 50 guineas, to be competed for annually by Provincial Tailors of Great Britain outside a radius of 50 miles from London. To be held 12 months by the winner, for the best Provincial-made Frock, Dress, or Morning Coat 36 to 38 inch breast, the chief points in adjudication being—1st, Cut; 2nd, Workmanship; 3rd, Style; 4th, Finish.

With the Challenge Shiled will also be awarded a "Tailor and Cutter" Gold Medal; to the second in order of merit, a Silver Medal; to the third in order of merit, a Bronze Medal. The Merchant Taylors' donation of half-a-guinea to the workman who makes the winning garment.

LOUNGES AND REEFERS.

CLASS III.—Open to all tailors outside a radius of 12 miles from London. Special Bronze Medal for best-made Lounge or Reefer. Prize of half-a guinea to workman.

OVERGARMENTS.

CLASS IV.—Open to all Tailors. Overcoats, Paletots, and all kinds of Overgarments. First prize, Silver Medal to Exhibitor; prize of half-a guinea to workman. Second prize, Bronze Medal.

LADIES' GARMENTS.

CLASS V. — Ladies' Jackets, Bodices, Ulsters, Costumes. First prize, Gold Medal to Exhibitor; prize of half-a-guinea to workman. Second prize, Silver Medal. Third prize, Bronze Medal.

RIDING BREECHES AND KNICKER BREECHES.

CLASS VI.—Open to all tailors. Best Cut and Make Riding Breeches.

First prize, Silver Medal. Second prize, Bronze Medal. Donation of 5s. to workman.

VESTS.

CLASS VII.—Vests, any style, open to male or female workers; hand work preferred. First prize, Silver Medal. Second prize, Bronze Medal.

Specimens of work being made for the firm by whom the exhibitor is employed will be accepted for competition.

JOURNEYMEN TAILORS.

CLASS VIII.—Frock, Dress or Morning Coat or Dinner Lounge.

These exhibits may be made for customers, or garments made by the competitor for the firm by whom he is employed will be accepted for competition.

First prize, 2 guineas. Second prize, 1 guinea. Third prize, half-a-guinea, presented by the Merchant Taylors' Company.

APPRENTICE CLASSES.

CLASS IX.—Apprentices, 16 years and upwards. Material supplied to make up section of coat for part, show half collar, padding of lapel, out breast pocket, and making up of shoulder, all made by hand.

First prize, Silver Medal. Second prize, Bronze Medal.

CLASS X.—Apprentices, 15 to 16 years of age. Section of material supplied to show three styles of pockets, three buttonholes, examples of stoting, and various kinds of stitching; hand work only.

First prize, Silver Medal. Second prize, Bronze Medal.

CLASS XI.—Apprentices, 14 years and under. Material supplied to show making up of cuff, holes and buttons, and specimen of pockets; hand work only.

First prize, Silver Medal. Second prize, Bronze Medal.

CLASS XII.—Girl Apprentices to vest making or ladies' tailoring. Specimens of workmanship (hand made) sent will be adjudicated on their merits, and awards made if sufficient number of competitors.

First prize, Silver Medal. Second prize, Bronze Medal.

Apprentices are also invited to send examples of made up garments. The specimens in Classes XI. to XIV. must be made by hand, but the use of the sewing machine on the made-up garments will not be a disqualification. Money prizes from the Merchant Taylors' donation.

Materials and specifications for Classes, IX., X., XI. and XII. will be sent on receipt of 6d. for each piece of material.

SPECIAL GARMENTS.

CLASS XIII.—Shooting, Clerical, Military, Naval or Diplomatic Uniforms, or any class of garment not included in the above lists, are eligible for competition.

First prize, Silver Medal. Second prize, Bronze Medal.

DRAWINGS.

CLASS XIV.—(a) Pen or Pencil Drawings of the various sections of garments suitable for ladies or gentlemen.

First prize, Silver Medal. Second prize, Bronze Medal.

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The drawings may be accompanied by specimens of the work they are intended to illustrate, at the option of the competitor.

PHOTOGRAPHS.

CLASS XV.—(b) Photographs of Tailor-Made Garments, showing the fit and style on the figure for which they were designed and made.

First prize, Silver Medal. Second prize, Bronze Medal.

RULES OF THE COMPETITION.

1. Each exhibit sent must bear a nom de plume of the competitor, but the name and address of the exhibitor, and also the journeyman tailor, should be enclosed in a sealed envelope and fixed inside one of the pockets.

2. Garments exhibited at any previous Exhibition cannot be accepted for competition.

3. All garments sent for competition must have been made by journeymen in the regular employment of the cutter.

4. All garments must be packed in strong cardboard boxes, and should reach the "Tailor and Cutter" Office not later than Monday, 28th September, carriage paid.

5. Apprentice exhibits should bear the signature of the employer, or other responsible person; they should also state the age of the exhibitor, and the time served at the trade.

6. An entrance fee of 2s. 6d. will be charged for each garment or exhibit, apprentices only being exempt.

7. Intending competitors or exhibitors should give notice to the Secretary, not later than Saturday, September 19th, when Attachment Cards will be sent for attachment to each exhibit.

8. The Committee reserve to themselves the right to withhold any of the above prizes if the work is not of sufficient merit.

9. No prize will be awarded (in any class) unless there are three entries received; no second or third prize unless six entries are received.

10. Garments containing label, or buttons with name of firm, or other distinguishing mark of the makers, will be disqualified.

11. Winners of the Silver Vase, Class I., and Winners of Silver Shield, Class II., and also the workmen who make the first prize garments, are debarred from competing in Classes I. and II. for a period of three years.

COAT STANDS.

For the convenience of exhibitors, arrangements have been made to supply dummies for both gentlemens and ladies' coats, costumes, etc. A charge of 2s. 6d. each will be made for theses, or they can be purchased right out at a cost considerably below the list price.

The London Time Log for Alterations.

Our readers will have noticed the reports which have appeared on several occasions in our pages of late, referring to an Alteration Log which has been agreed upon by the so-called Conciliation Board, which consists of representatives of the London Master Tailors' Association and the Amalgamated Society of Tailors, but no representative whatever of the London Society of Tailors, which is much the largest body in the West End.

We herewith give the complete Alteration Log, so that our readers may judge for themselves:

ALTERATIONS ON FINISHED OR PRACTICALLY FINISHED GARMENTS.

COATS.

All work described in this Log for Alterations is understood to mean that the particular alteration shall be complete.

Example: Sideseams of Chesterfields to bottom, if bottom faced, taken in or let out, 3½ hours; whatever work to bottom is rendered necessary by alterations to sideseams is included in the time, 3½ hours.

COLLARS.

	Hours.
Collar right off	2
Ditto part off	1½
Ditto shortened, flat-braided, bound, corded, or double-stitched, etc.	1
Ditto, ditto, when raw edge, single-stitched or double-stitched	½
Ditto if pieced through centre and new outside	3

SHOULDER-SEAMS.

Shoulder-seams through	1

SLEEVES.

Sleeves out, including ripping and smoothing	3
Ditto with ripping and smoothing done	2½
Ditto half out, including ripping and smoothing	1½
Scyes cleared and sleeves three parts out (to sideseam)	2
Sleeves taken in to elbow	¾
Ditto let out to elbow	1
Ditto taken in right through (plain cuff) including part bottom	2
Ditto taken in or let out through hind-arm and slits	2½
Ditto taken in or let out through fore-arms	1
Ditto, ditto, ditto, if through bottoms	1½
Ditto through forearms and bottoms, when cuffs filled in and stitched	2
Ditto shortened	1½
Ditto, ditto, if with vents	2
Ditto lengthened and taking out crease	2
Ditto, ditto, including vents	2½
Ditto, ditto, if with plain cuff, including reducing hindarm	2½
Ditto, ditto, holes and button in vents, as per Log.	

SEAMS AND EDGES—BODY COAT.

Sideseams out	1½
Ditto part out	1
Sidebody-seams out	1
Waist-seams half out	1
Ditto three-quarters	1½
Ditto if out to front edge	2
Ditto in Frock Coat, including holes and buttons	3
Pleats out through bottom	2
Ditto wtih pockets out	3
Front edges out, from waist hole up or down	4
Ditto, ditto, if double-stitched or flat-braided, extra	1
Ditto, ditto, in Morning Coat if raw-edged melton, double-stitched to count as single-stitched	4
Ditto, ditto, ditto, if cut through hole, including fine drawing and working new holes, per hole and buttons	¾
Front edges of Lounge Jackets, out, up	4
Ditto, ditto, down	3
Lapels off, ripping, padding and facings	3
Ditto if let out	2
Ditto part off, facings part off from waist below padding	2
Back-seam taken in through tack	1½
Ditto if let out	1½

SEAMS—LOUNGE COAT.

Sideseams, part out to waist	1
Ditto, ditto, to hip	1½
Ditto right out through bottom	2
Part bottom shortened or lengthened	1
Ditto, ditto, if with slit	1
Bottom out	2
Ditto, ditto, if lengthened, including forepart facings	2½

CUTS.

Cuts under arm out	1
Ditto if through top of pockets	1½
Ditto, ditto, if flaps shortened	2

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POCKETS.

	Hours.
Pockets part out, flaps off, tacks out and cuts up breast, cuts to sideseams	6
Ditto, ditto, if rantered extra as per Log	1
Pockets, part out, flaps off and tacks out, cuts up breast, cuts under arm pieced and rantered	7
Ditto, if cuts up breast rantered, extra as per Log	½
Pockets put in after Coat is finished, including ripping and smoothing, Log time-and-a-half.	
Ticket pockets put in facings and linings after Coat finished, extra on Log rate, per pocket	¼

FACINGS.

Facings brought forward, forepart pieced under lapel and step out, piecing canvas, part padding and holes and buttons	5

NORFOLK JACKETS.

Altering same as Lounge.
Pleats shifted, double Log time.

SEAMS—CHESTERFIELD.

Sideseams out to waist	1
Ditto, ditto, to hips	1½
Ditto, ditto, through bottom	2½
Ditto, ditto, ditto, taken in or let out if bottom faced, extra	1
Ditto, ditto, ditto, taken in or let out if bottom stitched, extra	½
Ditto, ditto, ditto, taken in or let out double-stitched, extra	1
Other bottoms same as Lounge Jackets.	
Fly part out at turn, including lining and facings	2

FROCK OVERCOAT.

Alteration to body same as Frock.	
If lapped or overlaid seams, extra as per Log.	
Pleats out, including all lengths	3
Ditto, ditto, ditto, with pockets	4

DRESS COAT.

New strap to Dress Coat, including lapels and facings part out, domette and canvas	5

SLITS.

Slits at back after Coat finished—	
Up to 8 inches	1
Ditto 12 inches	1½
Exceeding 12 inches	2
Ditto faced one side	½
Ditto both sides	1
Ditto if facing of slit is stoted or rantered, extra	½

CANVAS.

	Hours.
Putting haircloth, canvas, or wadding in a finished coat, including ripping	2
If canvas put in and carried over break, ditto, extra ripping	1

PIECING AND FILLING UP SCYES.

Piecing and filling up scyes, seamed and rantered	2
Drawing in front of scye with silk, or bridle at front or back of scyes	½
Piecing up gorge and rantering	1

LONG ROLL.

Putting in extra bridle after Coat finished	1½

N.B.—The above items include reasonable time for receiving instructions, ripping and smoothing.

AMENDMENT OF THE MATCHING CLAUSE,

In accordance with the Award of the Conciliation Board, April 16, 1914.

The Conciliation Board having been requested to interpret the Matching Clause as printed at bottom of page 14 of the Agreed Log, 1912 Edition, adjudicates that the Matching Clause be amended as follows:

Matching checks where pattern must be matched line for line:

Coats, extra	1 hour.
Pocket flaps, extra	½ hour.

All other words in this Clause to be omitted.

WAISTCOATS (ALTERATIONS).

STRAIGHTENING OR CROOKENING S.B. VESTS.

Collar part off, front part of lining and facing out	1½
Shoulders and back neck out	1
Scyes part	½
Sewing pieces in neck, extra	½
Ditto if rantered, extra	½

EDGES, FACINGS, ETC.

Edges and facings part off, Rolls not made up after forward baist	1½
If facings off to bottom	2
Neck out to raise or lower, forward baist, no collar, lining not in	1
Ditto, if including pieces or puffs out of neck, extra	½

CUTS, ETC.

	Hours.
Cuts up foreparts to pockets and through bottom after finish, not more than 4½ inches of bottom of forepart out	2
Ditto, ditto, bottom of forepart right out	2½
Ditto if forward baist, no linings, half-an-hour less.	
Ditto each sewing-in edge, extra	¼
Ditto if through pockets one tack out of each pocket and pocket part out after finish	4
Ditto after forward baist, linings not in	3½
Cuts across waist after finish, one tack out, including part sideseam and bottom of back	3½
Ditto, ditto, after forward baist, linings not in	2
Cuts in scye after finish	1
Ditto, ditto, after forward baist, linings not in	½

BACK.

Back out, including scye and bottom	2½
Ditto if with back-seam, extra	½
Back-seam let out or taken in right through after finish, including bottom and neck	1½
Ditto, part out, including bottom or neck	1
Lengthening bottom of back after finish	¾
Shortening ditto	½
If made longer at sides than foreparts after finish	1
Slits at side after finish	1

LAPELS, ETC.

New lapels long to D.B. after finish with new rolls, including holes and buttons complete	9½
Ditto short lapels	9
Stitching or other edges as per Log.	
Lapels out after finish up to crease edge, and through bottom, including stitching and buttons	4
Ditto if not through bottom	3
Ditto braided, corded, or other edges, extra	1
Lapels part off after baist, without facings, linings not in	1
Lapels entirely off	1½
Lapels and collars off	2
Lengthening or shortening D.B. vest extra to S.B.	½

KNITTED WOOL VESTS.

Rebinding with cloth, velvet or braid, and two pockets only, bound top and bottom, or cloth welts instead of rebinding pockets	6
Ditto, ditto, without pockets	4
Ditto, if back stitched, ribbon binding or flat braiding, extra	1

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Hours.

Ditto, all extra pockets over two bound top and bottom, or made up with welts, each, extra 1½
Ditto, re-bordering with two pockets, including holes and buttons 13
Ditto all extra pockets to wool vests, each 1½
Ditto, new holes through knitted wool or knitted silk 3
Ditto lengthening or shortening bordered vest, extra to ordinary vests 1

SHAM VESTS.

Buttons and fitting, or re-fitting or altering buttons, stock shams only 1

HOLES.

New holes, over six holes, each additonal two ..... ¾

LININGS, ETC.

Flannel back lining fell on top of other lining, after finish 1½
Ditto with puffs 1¾
Domette padding or wadding right through foreparts after finish 2½
Ditto part through 1½
Ditto through shoulders only 1
Filling in dress rolls, collar laid on, after finish, including part shoulders..... 4
Ditto not through shoulders 3
Ditto after forward baist, linings not in 2
Tapes off crease edge of S.B. after finish 1
Ditto to D.B. or dress after finish 1½
Tapes off crease edge to S.B. after forward baist, rolls not made up ..... ½
Ditto, D.B. or dress 1

CLERICAL STAND STEP-COLLAR VESTS.

Collar off to raise or lower, ends not made up, after baist ..... ¾
Ditto after forward baist, ends made up 1
Ditto if with linings in, back not sewn in 1½
Ditto after finish, including back neck, part shoulders and one stitching 2½
Ditto to stand step-collar, if front of V-shape altered, extra ..... ½

CASSOCK VEST.

Collars off to raise or lower, ends not made up, after baist 1¼
Ditto after forward baist, ends made up 1½
Ditto linings in and back not sewn in... 2
Ditto after finish 3
Lapels off after baist if taken in 1½
Ditto, ditto, if let out 2
Ditto after forward baist, linings in, extra 1
Front edges and fly out after forward baist, linings not in 3
Ditto and fly half out 2
Ditto after finish, extra 1
Each row of stitching ..... ¾
Other alterations same as D.B. Vests.

REPAIRS, ETC.

Re-lining vests 3½
Inside puffs ..... ¼
Pressing 1
Cleaning ..... ½
New forepart linings 2
New back lining 2½
Re-flat braiding both sides of edge with two pockets 5
Ditto, ditto, without pockets 4
If braided one side of edge 4
Ditto, ditto, without pockets 3
Re-binding with two pockets 4
Ditto D.B., extra 1
All pockets above two, for re-binding or re-braiding, extra, each... ..... ½
Re-tracing dress vest with two pockets each row 1¾
Ditto D.B. dress with two pockets 2¼
All pockets above two, each row tracing ¼
Re-cording edges with two pockets 2½
Ditto D.B. extra to S.B. ..... ½
Ditto all pockets above two, each ..... ½
All edges not mentioned, extra, as per Log.
All items in Log stand.

N.B.—The above items include reasonable time for receiving instructions, ripping and smoothing.

ALTERATION LOG FOR TROUSERS AND BREECHES.

The Joint Reference Committee (Trousers and Breeches Section), having referred to the decision of the Conciliation Board certain items which, if agreed to, will constitute an amendment of the Log, the Board has given these items its special consideration, and awards as follows:

The Alteration Log for Trousers and Breeches shall, as from the first day of May, 1914, be amended in these terms:

1. Pressing scoured Trousers (instead of 1 hour on Trousers) 1½
2. Lengthening all finished Trousers, as distinguished from shortening ... 1½
3. Ditto, including stoting facings..... 3
4. In the case of Ripping and Smoothing necessary for the preparation of finished Trousers and Breeches for an alteration, the Conference recommends the following proportionate scale:

For alterations or repairs up to 3 hours, for ripping and smoothing ..... ¼
For alterations or repairs up to 6 hours, for ripping and smoothing ..... ½
For alterations or repairs up to 9 hours, for ripping and smoothing ..... ¾
For alterations or repairs over 9 hours, for ripping and smoothing 1

These allowances for ripping and smoothing do not apply to Coats or Waistcoats.

ALTERATIONS AFTER COMPLETION OF GARMENT.

As Amended by the Conciliation Board, April, 1914.

Based on hand work. If done indoors, machine and machinist provided by employer, half of all work actually performed by machine to be deducted. Where a man does, or pays for his own machining, one-third to be deducted on the same basis.

All stitching above two rows to be paid extra.

STAND COLLAR.

Shortened both ends ..... ½
Lengthening both ends 1

TURN COLLAR.

Off, seamed or felled on 2
Shortening both ends ..... ¾
Oft part front each end ..... ¾

ROLL COLLAR.

Off, as Turn Collar 2
Taking off across back, shortening through centre back and replacing, complete 1¾
Lengthening, including recovering and new under collar extending to end of roll 6
If under-collar pieced out, deduct ..... ½

SAILOR COLLAR.

With shoulder-seams and back-seam, and canvas and padding, same as Turn or Roll Collar:

Part off across back ..... ¾
Shortening in front, both ends 1½
Taking off across back, shortening through centre back-seam, and replacing complete 2
Lengthening, same as Roll Collar 6
Reducing fall at back 1
Reducing fall from shoulder-seam to front point, both sides 1½
All extra points, each ..... ¼
Taking off, shortening through shoulder-seams and neck, each seam 1½
Ditto, ditto, without neck 1
Strapping off round edge of collar, with two points 1
Ditto part off, without points (each ¼) ½
If points re-made, each ..... ¼

SHAWL, OR CAPE COLLAR.

As Roll Collar, extra depth as per Log.

PRUSSIAN COLLAR.

Same as Turn Collar.

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LAPELS.

	Hours.
Tops lowered, each	½
Steps lowered	¼

SHOULDERS.

Out, per pair	1
Part out	¾

SLEEVES.

Out, including ripping, smoothing and putting in again	3
Part out, per pair	2
Back arm, seams out, tacks and buttons, per pair	1½
Back arm to elbow, per pair	½
Forearm ditto, per pair	½
Forearm all through, per pair	1¼
Plain sleeves, shortened, per pair	1
Ditto, lengthened, per pair	1
Ditto, if button cuffs, lengthened or shortened, extra, per pair	1

CUFFS.

(This does not include the putting on of Cuffs.

Reducing depth, turn-back cuffs, including vents	1½
Reducing circumference, including vent	1½
Ditto, ditto, one end only	¾
Strapping off cuffs	1¼
Ditto, ditto, part off	½
Ditto, ditto, over half off	¾
If stiff leather, or silk velvet, extra	¼
Points on shaped cuffs, each	¼
Wind Cuffs, as per Log, per pair	2
Ditto off (two sewings), per pair	2
Hand facings, per pair	1

BREAST CUTS, SEAMS, ETC.

Breast cuts out, including lining, as per Log, per pair	2¼
Breast cuts back, including lining, as per Log, per pair	1¾
Breast cuts through shoulders to bottom, per pair	3¼
Breast cuts from shoulder to bust, pair	1
Breast cuts from shoulder with canvas, per pair	1½
Breast cuts part out	half time
Waist seams, out, per pair	2
Ditto part out, per pair	1½
All other seams in bodice or jacket out, per pair	1

All other seams in bodice or jacket part out, per pair, half time.

Seams out in Jacket over 24 inches in length, ¼ hour for every 12 inches (or part) of sewing to be paid extra.

If less than 24, deduct ¼ hour for every 12 inches (or part) of sewing.

If lapped, seamed and stitched, ¼ hour for every 6 inches of sewing.

Edges, front out	3
Ditto not exceeding half out	half time
Re-stitching front edges, as per Log.	
Bottom out	2
Ditto part out	1
Ditto part out if with buckram or haircloth, extra	1
Ditto out in Ride-astride coats, 70 in. round and over, extra	1

BELTS.

On Russian Blouse or any other garment.

Felling on top, belt off all round, and re-felling	½
Felling on bottom	½
Lengthening or shortening, if finished end	½
Ditto, ditto, if raw buckle end	¼
Hooks and eyes as per Log.	
Belts over 4 inches in width, extra	¼
Cuts in belts to be paid as per Log.	
Points to be paid same as Sailor Collar, each	¼
Re-lining belt, not exceeding 4 inches in width	1
If over 4 inches	1¼

VESTS.

Re-fastening and pressing Long Vest in foreparts, and cuts re-fastened	2
Long Vest, re-lining	½
Ditto new collar, roll or turn	3
Ditto, ditto, stand, with hook and eye	2
Slip Vest, to be re-fastened in	¾
Shortening Slip Vest, or transparency, both ends	¼
Top Vest, relining	½
Ditto, front edges, part out, including stitching, each side	½
Top Vest, edge out, round back of neck	½
Bottom Vest, re-lining	½
Ditto, fastening in	¼
Loose-fronted Vest, re-fastening shoulders, including fitting in	½
Loose-fronted Vest, re-fastening Scye, including fitting in	1
Loose-fronted Vest, re-fastening side-seams, including fitting in	1
Scye out in front, including lining and pressing	½
Ditto, ditto, if all round	1
Shortening bottom	2
Ditto part bottom	1
Interlining throughout	1½
Ditto foreparts only	1
Wadding in breast	½
Haircloth in breast, if bound	1
Ditto in shoulders above cut, if bound	1
Elastic Strap across back, both ends	½
Ditto if covered both ends	½
Ditto covering	½
Re-lining foreparts, including cuts	1½

	Hours.
Ditto back	¾
Lapel seams, out in Vest or Bodice, long seam	1½
Ditto short seam	¾
Cuts out, same as making, back-seams, half time of bodice.	

ULSTER.

Seams out, per pair	2
Half or part out, per pair	1
Front edges out	4
Half or part out	2

SEAMS

Out in Ulster over 54in. in length, for every 12in. (or part) of sewing ¼

If less than 54, deduct ¼ hour for every 12 inches (or part) of sewing.

Single stitched overlaid seams, as plain seams, one baist and one sewing only.

MISCELLANEOUS.

Plaits out	1
Plaits part out	¾
Bones shortened, part out, inside, per pair	¼
Bones shortened, part out, outside, pair	½

TUCKS.

Taking out tucks in any part of garment, not more than 4 inches in length each	¼
If over, for every 4 inches, or part, extra each	¼

Studs or Press-Buttons—As Hooks and Eyes.

Each pair of tacks, per pair	¼
Fancy tacks, per pair	¾
Re-fastening habit tabs, per pair	¼

RE-MAKING POINTS.

Re-stitching and fastening ends on collar, lapels, or any part of garment, for 2 rows of stitching, per pair	¼

RIPPING AND SMOOTHING.

For an alteration up to 3 hours	¼
Ditto up to 6 hours	½
Ditto up to 9 hours	¾
Ditto over 9 hours	1

In case of an alteration requiring an exceptional amount of ripping and smoothing, a fair time shall be agreed by employer and workman.

CLASSIFICATION

Leather—As Velvet.

Mackintosh—Thin mackintosh corners, including fixing, per yard of sewing ¾ hour.

Extra thick mackintosh, ditto, 1st class.

Delicate colours to be paid for on alterations of new garments only, the same as new garments.

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AND

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WITH WHICH IS INCORPORATED THE "MONTHLY"
Tailor & Cutter.

Vol. XLIX. No. 9. SEPTEMBER, 1914. Price 1s. 0d.

FASHIONS FOR THE MONTH.

The presentation plates of this issue are distinguished by their variety, which cannot fail to be appreciated by our readers.

This month finds the holidays almost completed, but still many orders may be received for sporting outfits and suits for touring.

Smart tweed overcoats are likely to be in demand, hence tailors in general ought to receive a fair patronage from their clientele.

In the series of illustrations is an excellent one of a Riding Suit made from checked material. The Lounge is cut very long, with smartly defined waist, and plenty of spring over the hips. A centre-seam with a deep vent completes the style of the back. The style of the pockets gives the coat a "horsey" appearance. This coat is cut roomy so as to allow the wearer every freedom for his arms.

The vest worn is a S.B., fastening fairly close up.

The breches are a good width at the hips, and button on centre of fronts.

Blocked leather leggings complete the outfit.

Each year sees increasing numbers of tourists go to Switzerland, where they can partake of the popular craze of climbing, ski-ing, and other outdoor sports. Many who stay at home find climbing our mountains an excellent form of recreation, and as this pastime is on the increase, tailors are enriched by the demand for suitable clothing.

Our second plate illustrates a popular outfit for this purpose. The Lounge is made easy-fitting, with the back fulled into a belt at the waist. Large patch pockets are placed on the skirts.

Very often these coats are lined with a woollen material to absorb the perspiration, and also to protect the wearer from the cold snap at nightfall.

The knickers are cut very wide, and bag well over at knees. The bands are of the same material.

Golfing hose with turned-down tops are worn, while ankle cuffs or garters cover the tops of the boots, thus preventing gravel from getting into them. The boots are necessarily very strong, being studded with large hob-nails for the purpose of gripping.

The style of tweed Overcoat illustrated is that of the loose Chester Raglan, with the seam in centre of sleeve running in line with shoulder-seam.

This style of Overcoat has gained immense popularity, and, without doubt, offers a welcome change from the ordinary Chester, or Raglan.

A full-size pattern of this garment is presented with this issue, which alone is worth the price of the journal, for it will be found a most reliable model.

The fourth plate takes us somewhat out of the ordinary course, but is sure to be appreciated, for specialities of this class are always welcome. The figure is shown wearing an Academic Gown, being for a Cambridge B.A. This is worn over a D.B. Reefer suit. An excellent interpretation of this gown is obtainable from this plate. In University towns tailors receive many orders for such garments from the collegians, and as orders of this class are very remunerative, it often happens that a good fashion plate is very acceptable.

We may add that we make a speciality of supplying patterns of all kinds of Academic Gowns, Robes, etc. Should our readers require patterns of any of the other styles shown on the plates, we can supply same at our usual prices, viz., 1s. 3d. each for specials cut to any measures, and 1s. each for models cut to breast measure only. Send illustration whenever possible, together with measures, clearly written, and remit to The John Williamson Co., Ltd., 42 Gerrard-street, W., when all orders will receive prompt attenti-

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Morning Coat Suit for Corpulent Figure.

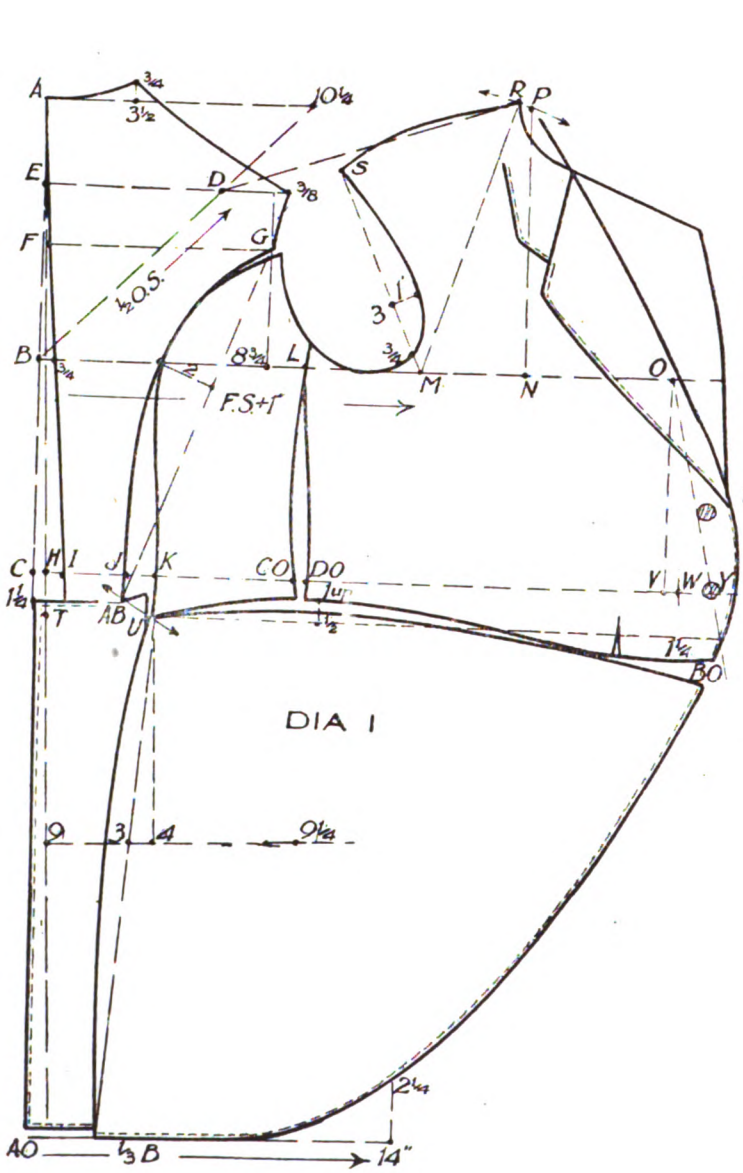
BY "MARCUS CICERO."

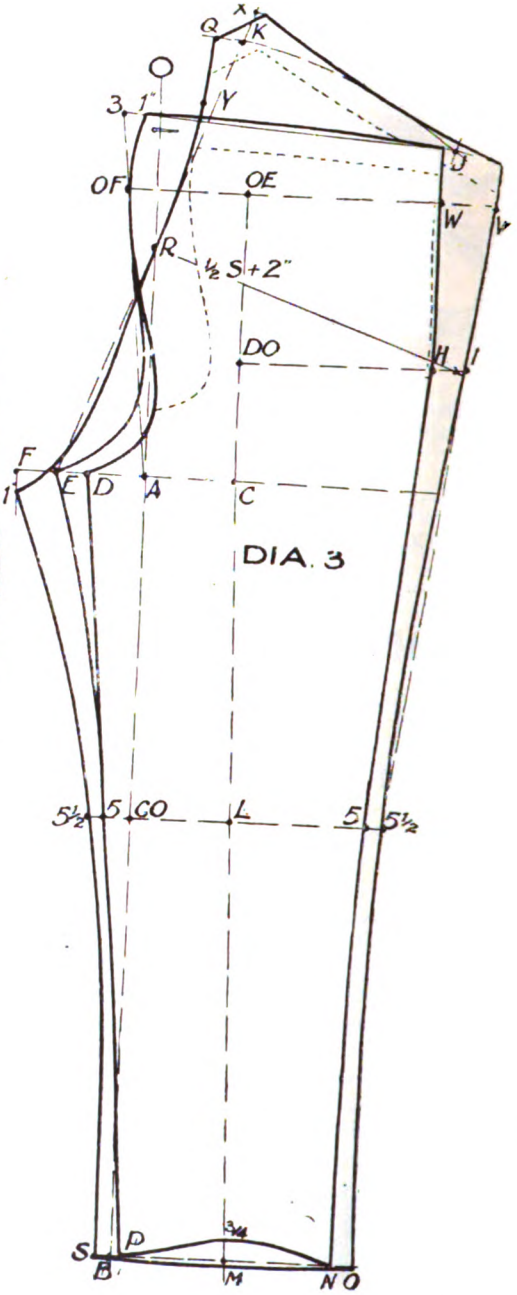
It does not seem to matter whatever changes of fashion come in or go out, one thing remains certain, and it is that a man of middle-age, who has assumed a somewhat stout or squarish figure, does not feel, we will say, "at home" in his toilet on certain occasions and ceremonies, unless he be attired in a Morning Coat.

That it is the most becoming garment on the list everyone is agreed. Its utility cannot be questioned, for it is quite in accordance with convention to be seen wearing the garment at a wedding at Church, in the office, meetings both sporting and otherwise, or practically anywhere else; hence I have made it my duty in this issue to present in its most modern form a draft of the full suit, produced by the system shown throughout these articles.

There is a natural tendency, as I have before stated, for stout men to show a decided "pull-in," or flatness in the seat and waist region at the back; the amount is found to compare with the extra protrusion in the front of the stomach, which is over and above what is signified by the disproportion. To m this change I have made the systematic al rations in the accompanying diagram, so t my readers may benefit thereby.

A point that requires careful watchi





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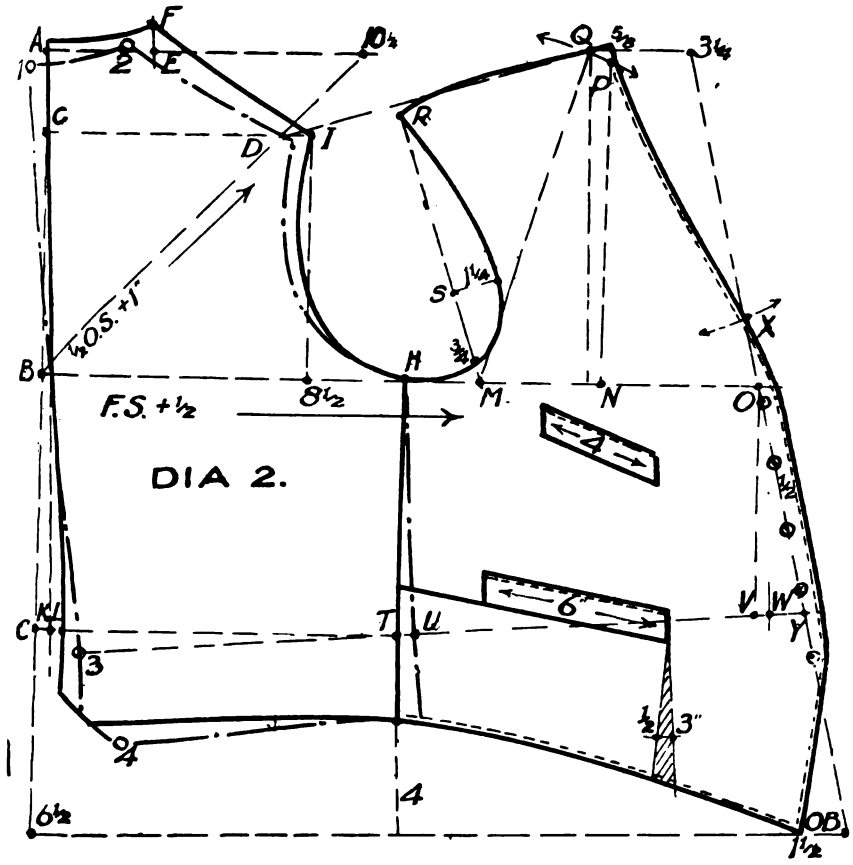
where stout figures are concerned, is the height of the crease anent the neck, both at the sides and at the back. I invariably lay the crease close in at the gorge, and also lessen the stand a similar amount.

The neck I find requires quite as much in stretching as for a normal figure; but the same cannot be said for the shoulder scye part; this must be only slightly lengthened for stout people.

The measures: 42 breast, 44 waist, 10¼ depth of scye, 18¼ natural waist, 19¼ fashion waist, 39 length, 14 front shoulder, 19½ over-shoulder, 13 front scye, 8 across back; waist disproportion 1 inch; figure deviation ½in.



The former is arrived at by deducting 4 inches from the breast (38); this gives the waist normal for the given breast; deduct 38 from 44 (measured waist), equals 6 inches. The scale is found by deducting one-sixth of this quantity.

Square lines A, 10¼, and A, C.

Mark A to B, the scye depth, 10¼ inches.

A to C the natural waist, 18¼ inches, to ¼ from A, the fashion waist length 19¼ inches; A to A O the full length.

A to 10¼ is equal to A to B, 10¼ inches.

Join 10¼ to B.

Point D is half over-shoulder from B.

Square out from E.

Line F G is 2 inches down from E D; measure the width of back, plus ½in. for seams.

C to H at waist is the amount of deviation (see above), ½in. Draw through from A.

H to I ½in.

A to 3½ one-sixth neck.

Square up ¾in., and complete back shoulder from A, ¾in. to ⅜in. out from back width line.

I to J is made to taste, or for a guide one-ninth breast (2¼ inches).

Drop 1¼in. to A B.

For run of sideseam join A B to C, and hollow on breast line. Square by A B, G.

¾ to M the front scye measure plus 1 inch; to O half breast plus 2½ inches.

N is ¼in. nearer M than O. Square up.

M to P is the front shoulder measure less A, 3½, back neck.

R from P on sweep is half-waist disproportion.

Join R to D.

Measure back shoulder, ¾ to ⅜, and apply from R to S.

Draw shoulder-seam, rounding away from R ¼in. above the line, and dropping to S a similar quantity below. Join S M.

3 inches is one-third the distance, S to M, up from M. Hollow 1 inch.

Complete run of scye, allowing a quantity on sidebody at G for the seaming of back. Open G ¼in.

J to K 1 inch.

L is one-fourth less ½in. from ¾ at back.

C D at waist is situated ½in. back from vertical of L.

Using G as a pivot, sweep from point A B to U for termination of sidebody.

Draw out from U a line parallel to waist line.

From O square down to V.

V to W is the figure deviation, ½in.

Y from W is 1½ times the waist disproportion, 1½in.

Draw through from O for centre line.

Measure waist up plus 1½in. from I to J, K to C O, Y towards D O.

Hollow waist-seam of forepart 1 inch as per diagram, dropping 1½in. below at front edge.

The waist-seam of skirt is raised ½in., and opened at B O the disproportion, 1 inch.

Point T is opposite U.

Measure down from T on second construction line, A H, 9 inches.

Square T, 9, 9¼.

From 9 to 4 is the distance as from T to U.

From 4 to 9¼ is one-fourth breast, 5¼ inches.

Measure back towards 3 one-fourth seat plus ¾in.

Draw through from U, and add ½in. of round to the run of skirt spring.

A small vee is taken out at the forepart waist-seam, the position, say, about one-sixth back from Y.

THE VEST. DIAGRAM 2.

With a deduction of ¼in. from the front shoulder we can proceed with the measures as in Diagram 1.

Square lines A, 10¼ and A, 6½.

Mark down to B the scye depth, 10¼ inches.

A to 10¼ is equal to A, B.

Join 10¼ to B.

D is half over-shoulder plus 1 inch from B.

Square out from G.

At C, the natural waist, mark in to K ½in.

Draw the line from A.

K to L ½in. curve through from opposite point, B.

A to E one-sixth less ¼in.

E F, ¾in.

F to I one-eighth breast plus ½in.

Draw back shoulders.

From back centre, B, mark out to point M the front scye measure plus ½in.; forward to point O, half breast plus 1½in.

M N is ¼in. smaller than the distance N, O. Square up.

M, P is the front shoulder (13¾) measure less A to E at back neck.

P to Q half the waist disproportion, ½in.

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Join Q to D.

Make Q R equal to F I of back. Drop R a little below and join to M.

S is one-third up from M.

Square out 1¼in.

Draw scye, cutting the line, R M, at ¾ up from M, and going behind back line, I, 8½, ⅜in.

Point H, the sideseam, is one-fourth breast plus ¾in. from back centre, B.

Using H as a pivot, bring point T forward to U ½in., or the deviation quantity referred to above.

The back now assumes position as shown by dotted line in 1, 2, 3, 4. While in this position mark out waist line forward to V, W, Y; this gives the run of waist for this figure.

Square down to V from O.

V W is ½, as in Diagram 1.

W to Y is 1 inch disproportion.

From C go down 6½ inches for length, and square to O B.

X is situated according to the taste and requirements of the customer.

Measure waist plus 1½in., and adjust at T any alteration.

To find and provide a receptacle for the belly, square down from the pocket end as shown to 3 inches. Cut this pattern and overlap ½in. at 3 inches down (half disproportion).

TROUSERS. DIAGRAM 3.

Measures: 44 waist, 42 seat, 41 side (to waist only), 20 knee, 17½ bottom, 30 leg, left thigh 26½.

Draw line O O.

A to B 30 inches, leg length.

Square out from A and B.

A to C one-sixth seat, 3½ inches.

B to M one-sixth waist plus ½in.

Join C to M.

Square up from C to O E.

M to O E is the side length as taken, 41 inches.

C to D O one-sixth seat plus 1 inch.

D O to H one-third seat.

O F from O E one-tenth of waist.

Go up from W (which is half-waist plus ½in. from O F) the height of waistband, 2 inches.

Draw through O F from A, and proceed upwards to 3 the 2 inches as at W, plus the amount O F is in front of fly line from point A, 1 inch.

For round to fit over stomach go back from 3 a similar amount, 1 inch.

P and N are each one-fourth bottom less ¼in. from M.

C O is the position of the knee, viz., half leg less 2 inches from A.

Divide half knee at either side L.

E from C for fork-point is one-fourth thigh measure plus ¼in.

E to D 1 inch for right side (undress).

UNDERSIDES.

A to R one-sixth waist plus 2 inches.

Draw E R K.

Measure from Y to J, half waist (normal 38 inches), 9½ inches.

Using A as a pivot, sweep J to K.

Q to K equals 1 inch.

K to X 1½in.

R to T half seat plus 2 inches.

Y to V half waist plus ½in.

E to F 1½in.

Drop point F 1 inch to allow for the stretching of underside.

At 5½, knee, add ½in. for seams.

At S and O add ¾in., or make up to measure.

The difference between the waist and seat in this draft does not allow for any fish.

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Corpulent Lounge

BY FRONT OF SCYE SYSTEM.

BY MR. J. G. ROWELL, ADELAIDE, AUSTRALIA.

We have pleasure in publishing a method of cutting a corpulent Lounge, which has been kindly forwarded by one of our Colonial subscribers, Mr. J. G. Rowell, of Adelaide, who terms it the "Front of Scye" System.

As all cutters are interested in systems, we feel sure this contribution will not fail to interest all who read it; and, coming, as it does, from a son of the great Commonwealth over the seas, it will instantly appeal to our readers.

The basis of the system is no doubt unique, the front of scye measure being used for fixing all structural points.

The measures used are:

1. Chest.
2. Waist.
3. Shoulder level or height of neck, taken from the level of the shoulders to the nape.
4. Length to waist.
5. Full length of back.
6. Width of back.
7. Forearm of sleeve.
8. From centre of back to front of scye.
9. Front shoulder, from nape of neck down around the front of scye, under the arm and across to the back neck.
10. Shoulder measure, taken from on the back-seam opposite the back pitches, over the shoulder, round the front of scye and back to starting point.

HOW TO DRAFT.

Measures: 42 breast, 44 waist, 43 seat, 18 natural waist, 32 full length of back, 8 width of back, 18½ forearm, 13½ centre back to front of scye, 27½ front shoulder, 31½ shoulder measure.

Draw construction line, A E, 32 inches, the full length of the back, and square across from A.

A to B is one-fourth of front of scye, 3⅜ inches.

B to C half front of scye, 6¾ inches.

A to D is natural waist length, 18 inches.

9 inches below natural waist fixes the seat line.

Square off from these points and mark in ½in. at D, and draw back-seam.

Mark in from point ½ at D, half the front of scye measure, 6¾, and from D the same quantity, plus 1 inch, and connect these two points.

Mark from C to F half front of scye, plus 1 inch, 7¾; and draw a line from waist through F to M.

From A to L is one-fourth front of scye minus ¼in., 3⅛ inches.

Square up ¾ and curve back neck.

Go out at M ¼in., and draw line to L, slightly hollowing it.

Mark up from F to X one-third front of scye, and make 2 half that quantity.

Go out at 2 ½in., and draw sideseam of back.

Curve back scye, M to 2, and take out ¼in at 2, and curve into scye line.

Suppress 1 inch at waist less the difference between the front of scye measure and the front of scye, as found by the shoulder measure, viz., ½in.

At 9 inches below waist line mark in the difference of the chest measure as given by the front of scye scale, 20½, and the seat measure, 21½, viz., 1 inch.

Draw line from point ½ at waist through 1 and add on ½in. of round.

Draw line from waist to scye line, and add on a slight round.

From F to R is one-fourth of front of scye 3⅜; and from ½ at waist to S is one-fourth of waist measure, 5½ inches.

Draw line from R to S to about 4 inches below waist line.

From R to R 2 is the difference between the breast as given by the front of scye scale, 20½, and the waist measure, 22 inches, viz., 1½in.

Draw a line from R 2 through T to 1 below waist line.

Measure from C to R, and place that quantity on R 2, and measure to J, half the breast plus 2 inches, 23 inches.

Go up to R 2 half the quantity taken out underarm-seam, ¾in.

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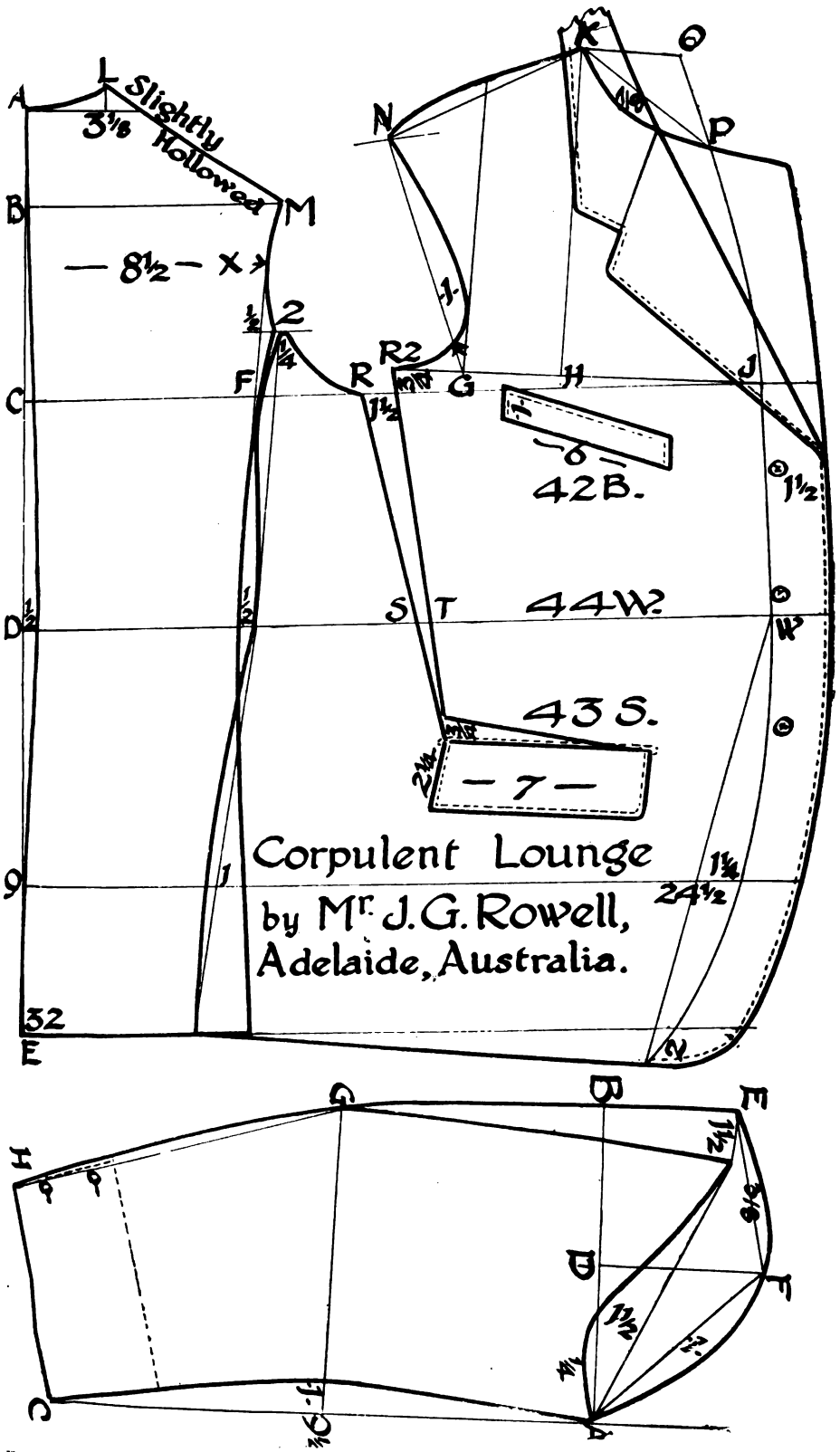

From C to G is front of scye measure, 13½ inches.

G to H is one-fourth front of scye, 3⅜ inches.

Square up from G and H.

Deduct front of scye and measure up to K, front shoulder measure less ½in.

Measure from C to M; place that amount at G and measure up to N, half shoulder measure, 15¾, plus 3½ inches, 19¼ inches, and sweep.

Measure M to L, and make K to N that quantity less ¼in., and add ½in. round.

Draw line from N to G, and hollow front of scye 1 inch, continuing round to R 2.

Square across from K to O ¼in, in front of scye, 3⅜.

Draw line O to J.

O to P one-fourth front of scye.

Measure up the waist plus 2 inches, 24, and the seat, plus 3 inches.

Square down from W at waist, and draw front from J through W, with curve to bottom going down about 2 inches, and add on 1½in. button-stand.

Take out vee at pocket-mouth to correspond with the amount at R 2 above line C, J, viz., ⅜in.

THE SLEEVE.

Square lines A B C.

A to B two-thirds front of scye plus 1 inch.

D is half A B.

D to F half front of scye less 1 inch, 5¾ inches.

B to E one-third front of scye, 4½ inches.

Connect E to F, adding on ⅜in. of round, and connect F to A, adding on 1 inch of round.

A to C is length of forearm, 18½ inches.

9¼ is half forearm length.

Make width of elbow two-thirds front of scye, 9 inches, and cuff half front of scye plus ½in., 7¼ inches.

To get run of cuff place arm of square on G and H, and add on ¼in. round.

For undersleeve mark in 1½in. at top, and connect to A and hollow 1½in., as shown.

DEFECTIVE LOUNGE.

"AN OLD READER" asks what is the cause of a Lounge being tight on the top button and loose under arms, the collar being low down on neck, almost showing the whole of linen collar?

We advise our correspondent to rip the shoulder-seams, which will allow the coat to fall into its proper place, and the remedy will suggest itself, for the front shoulder is short.

A lengthening and receding of the neck-point will let the forepart drop in such a way as to give ease at the top button, and, at the same time, the back will fit closer, provided there is sufficient width around breast; and this tightness on the top button is often found when there is ample width around chest, simply a shortness of length of front shoulder.

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CLERICAL TAILORING.

BY A CLERICAL EXPERT.

CLERICAL DRESS VEST.

THE SYSTEM.

Measures: Length 25, breast 36, waist 30.

A to B is 1 inch more than the breast measure, 19.

Square A B C. Square the line A D.

A to E is half the breast measure, 9.

2 and 3 are both one-sixth of breast from P.

At 3 square up 2 units by graduated tape, and at 2 square up 7 units.

Make K 2 units from I, and draw the line K L.

Draw a line from ¾in. above H through 7.

L to S is 5 units.

Shape the armhole as shown.

Complete the forepart, raising the bottom at T 2½ inches.

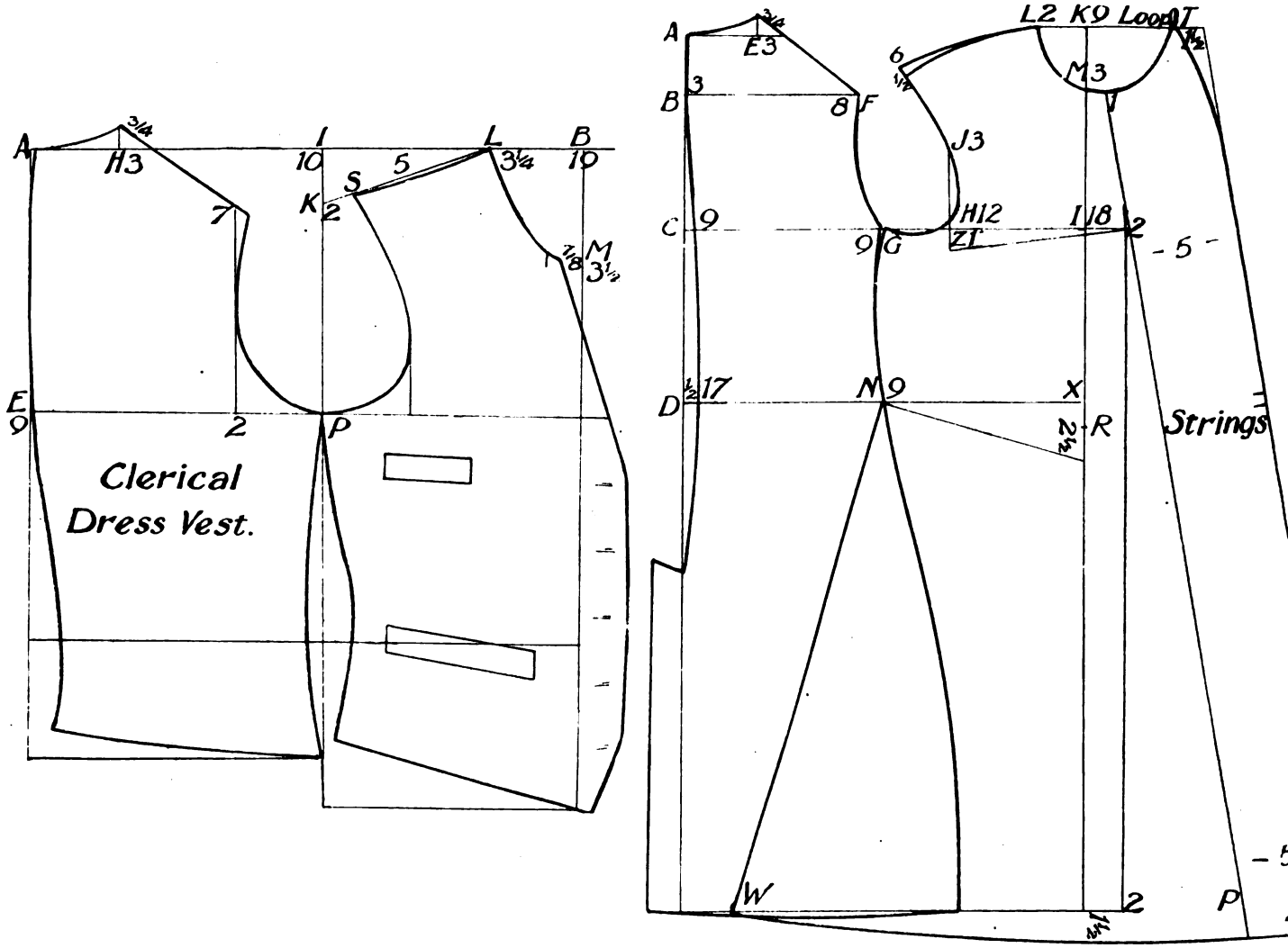
At F hollow 1 inch, and measure from there to O 1 inch more than half the proportionate waist.

Complete the back, raising the bottom at D 1 inch.

The opening of these vests is about 14 inches. They have a stand collar not brought to the edge, but with a step.

These vests require the edge held above the top button.

The collar is cut the same as the clerical vest collar.



A to F is 17 inches, the natural waist.

Square the lines E G and F R.

A to I is 1 inch more than half the breast measure, 10. Square the line I T.

From B back to L is 3¼ units.

A to H is 3 units, and raise ¾in. for back neck.

Place this quantity on L, and measure to C for length of vest, allowing ½in. for making-up.

B to M 3½ units.

At M go back ⅞in. and shape the neck from L to this point.

In front of the line B C go out 1½in. at top button, 1½in. at R, and ½in. at C.

Form the front as shown from M to C.

At R measure back to N half the proportionate waist. The proportionate waist is one-sixth of breast less than the breast measure, in this case 15 inches.

THE BISHOP'S APRON, OR SHORT CASSOCK.

This garment is cut to reach to about the knees. There is a seam down the back, with an opening about 15 inches long. It is loose fitting, and made to hang straight.

The Apron is worn in place of the ordinary vest by Bishops, Archdeacons and Deans, and

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is made of corded silk; but sometimes a fine silk finished cord or a poplin is used, either of which have very much the appearance of silk.

It is made with a stand collar about ⅞in. wide, and an opening rather wider than a clerical vest.

No side-pockets are inserted in this garment, but openings are left to pass the hands through to the trousers or breeches pockets. A watch pocket is sometimes put in.

There are no sleeves, and it is generally made without linings; but occasionally it is lined to the waist.

Strings of silk ribbon are sewn on the front at the waist; these are passed through the openings and fastened round the body under the apron to keep the garment from opening or hanging loose. A waistband of the same material is sometimes used instead of these strings; it is made about 5 inches wide and about 27 inches long; strings of silk ribbon are sewn on the ends to fasten the band.

A loop of fine silk cord is sewn on at point T to fasten on the shoulder with a 24 line flexible button.

THE SYSTEM.

THE BACK DIAGRAM.

Draw the line A B C D, and continue down for full length, 40 inches.

A to B, 3; to C, 9 to D, 17, or natural waist measure.

Square out to E 3, and go up above E ⅜in. for back neck.

Square B to F, 8; C to G, 9; and D to N, 9

Make the width of back at the bottom about 12½.

Hollow the back-seam at D ½in.

Complete back as shown.

THE FOREPART.

Continue the line C G to H 12, and to I 18.

At I, square up to K 9, and back to L 2.

At H, square up to J 3.

Continue the line D N to X 18.

Continue the line K I down for length of apron.

Make a point R 18 down from K, and sweep the shoulder-seam by this point from L.

Make the width of shoulder-seam from L to 6 to agree with back.

Take ½in. off the shoulder-seam at 6.

Form the scye from 6 through J H, advancing in front of J H ½in., and lowering between G H ½in.

M is 3 down from K.

In front of I go out 2, and at the bottom the same amount.

At M advance 1, and draw a line through these points.

Make a point Z 1 below H, and by Z 2 square out to P.

Lower the forepart below 2, 1½in.

Make a point, V, 2½ inches below X, and by V N square out to W.

Add on 5 inches in front of the line 1, 2, P, all through, but at the top go back to T 1½in.

Shape the neck and bottom, and complete forepart.

The collar is cut the same as for the clerical vest.

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Trade Interviews.

BY OUR SPECIAL COMMISSIONER.

KIMONO OVERCOATS FOR MEN.

The accompanying interview and diagram introduce to the "Gentleman's Tailor" a style of overgarment that has been very popular amongst the other sex.

At the beginning of last season there was a distinct reaction against the sac and other loose-fitting overgarments, which had been in vogue for some years, and the result was the revival of the styles which define the figure and have a curved outline. Many of these designs will still be worn during the coming winter, and for those who prefer a dressy kind of overgarment they can hardly be excelled.

But a sartorial journalist must always be looking ahead, and some time ago our Special Commissioner learned that one of the most expert tailors in London was engaged on the idea of designing a Kimono Overcoat for men's wear.

Our Commissioner had no difficulty in obtaining an interview with this designer of men's garments. He happens to be the father of one of our recent students, and on several occasions we have had the pleasure of examining some of his novelties in gentlemen's garments.

Besides the Kimono Overcoat he has several other ideas which he hopes to launch under favourable circumstances, and amongst these are some suggestions for tight-fitting overcoats with seams in positions not hitherto tried on gentlemen's garments.

Amongst the garments he has already designed and carried out are overcoats without a seam except in the sleeve; a reversible Lounge and Shooting Coat combined; an over-Frock for hunting gentlemen, and various other garments which have had a vogue amongst certain classes of customers.

During the course of the interview he candidly confessed to our Commissioner that the ladies' Sports Coats cut in the Kimono style suggested a similar garment for gentlemen. But he had quite recently completed an overcoat for a gentleman which had all the seams concealed. This was made of a melton cloth, and the outside breast pocket with flaps was made a means of forming a breast, and also a concealed seam.

He further explained that he utilises his block patterns when working out the designs of any of these fancy or original styles.

Our Commissioner suggested that these fancy styles cut into more material than an ordinary garment, and he admitted that this was the case. But if a quantity were cut together, as in the wholesale trade, the material can be opened out, and the lays arranged so that small and large sizes fit into each other.

The reason, he said, for making this overcoat with a yoke was because of its economy. The material can be opened out for the forepart and sleeves, and the backpart and facings can be obtained from the hollowings and section of material not touched by the forepart of the sleeve.

The facings extend through the shoulders to the level of the neckpoint, but the garment is practically unlined, except the sleeves and a buggy across the shoulders.

Another point that should be noted is the position of the yoke. This is in a line with the hindarm-seam, but it could be altered, and the depth of yoke decreased if thought desirable. There would seldom be any necessity for making a deeper yoke.

The intention of this garment is that it shall take the place of the Raglan and other loose-fitting garments so much used for motoring and other outdoor excursions.

An allowance of at least 3½ to 4 inches each side should be made, in addition to the amount for the overlap or button-stand.

Ample inlays should be allowed at the side-seams and the sleeves, so as to allow for any adjustment, and in order to produce a satisfactory model. The seam under the arms is "boxed," and the line of the yoke double-stitched across the back.

When there is any difficulty in arranging the pattern so that the cuffs can be cut on and faced afterwards, it is better to shorten the sleeve and cut the cuffs separately.

The materials from which the models were made up were of fleece or blanket cloth in self colours and plain designs, such as twills, etc. It is advisable to avoid a large pattern, as some part of the garment must be on the bias or across the material.

The accompanying diagram is reduced from a 36-inch breast, and, as already stated, is intended to provide an easy-fitting garment about 44 inches long. Those who have worn them state that they are just as comfortable as the Raglan without the multiplicity of seams. This garment is simplicity itself in the making, and where economy of production is essential, solves that problem.

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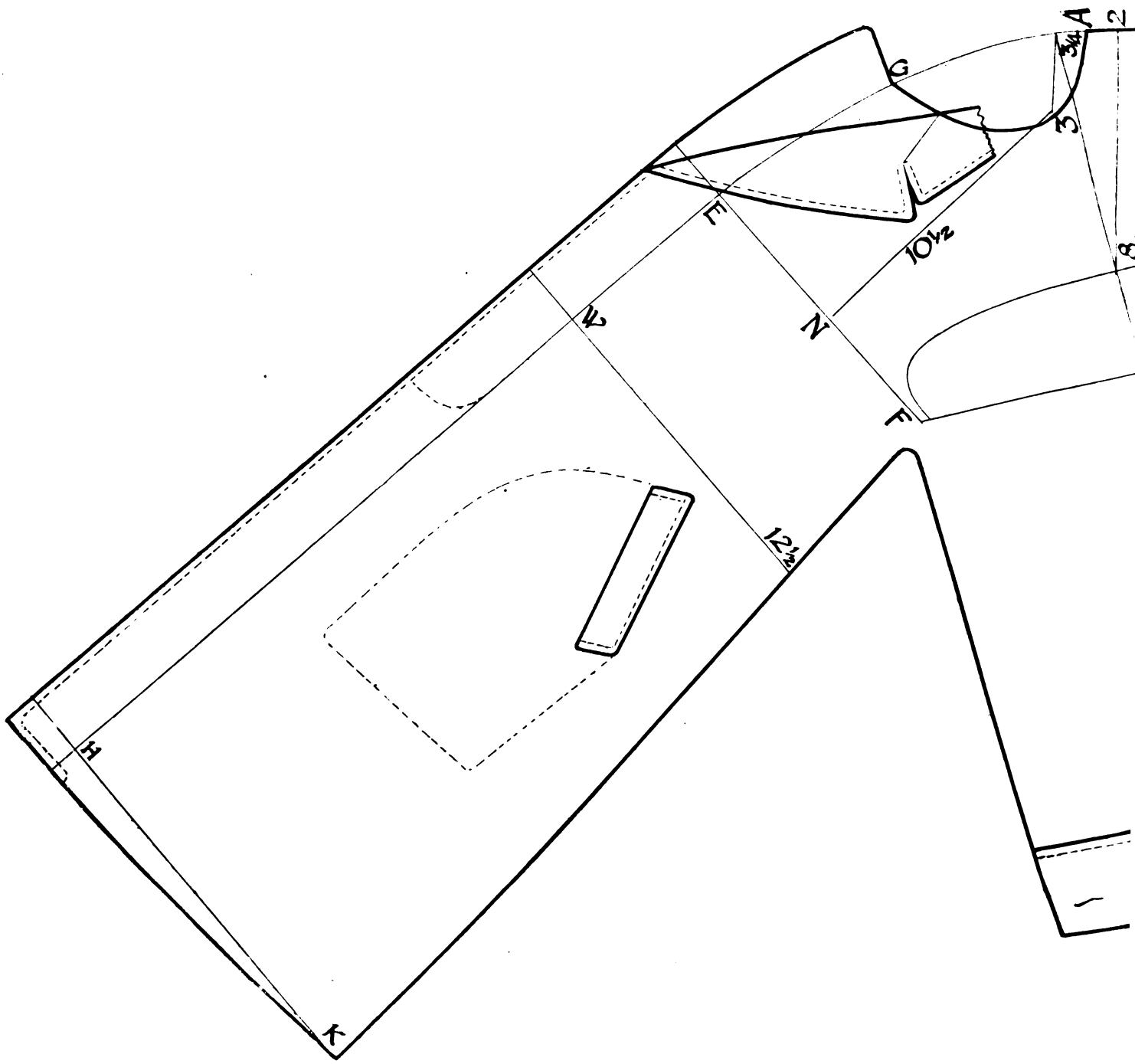
Gentleman's Winter Kimono



THE DIAGRAM.

Draw the straight line A to B, and mark down the following quantities:

A to ¾ is the nape of neck.

A to 2 is the level of the shoulder-point.

A to $10\frac{3}{4}$ is the level of the armhole.

A to $18\frac{1}{2}$ is the waist line.

A to B is the full length of the back.

Square lines across from 2 to 8, the width of the back; also at $10\frac{3}{4}$ and $18\frac{1}{2}$.

Mark across breast line from $10\frac{3}{4}$ to C, half of the breast scale and $1\frac{1}{2}$in. or 2 inches extra.

Mark across waist line, $18\frac{1}{2}$ to $11\frac{1}{2}$.

Draw the sideseam from C through opposite B.

At the waist line, $18\frac{1}{2}$, mark out $\frac{1}{2}$ $\frac{3}{4}$in., and draw line for back of coat fr through the $\frac{1}{2}$in. to the full length at B

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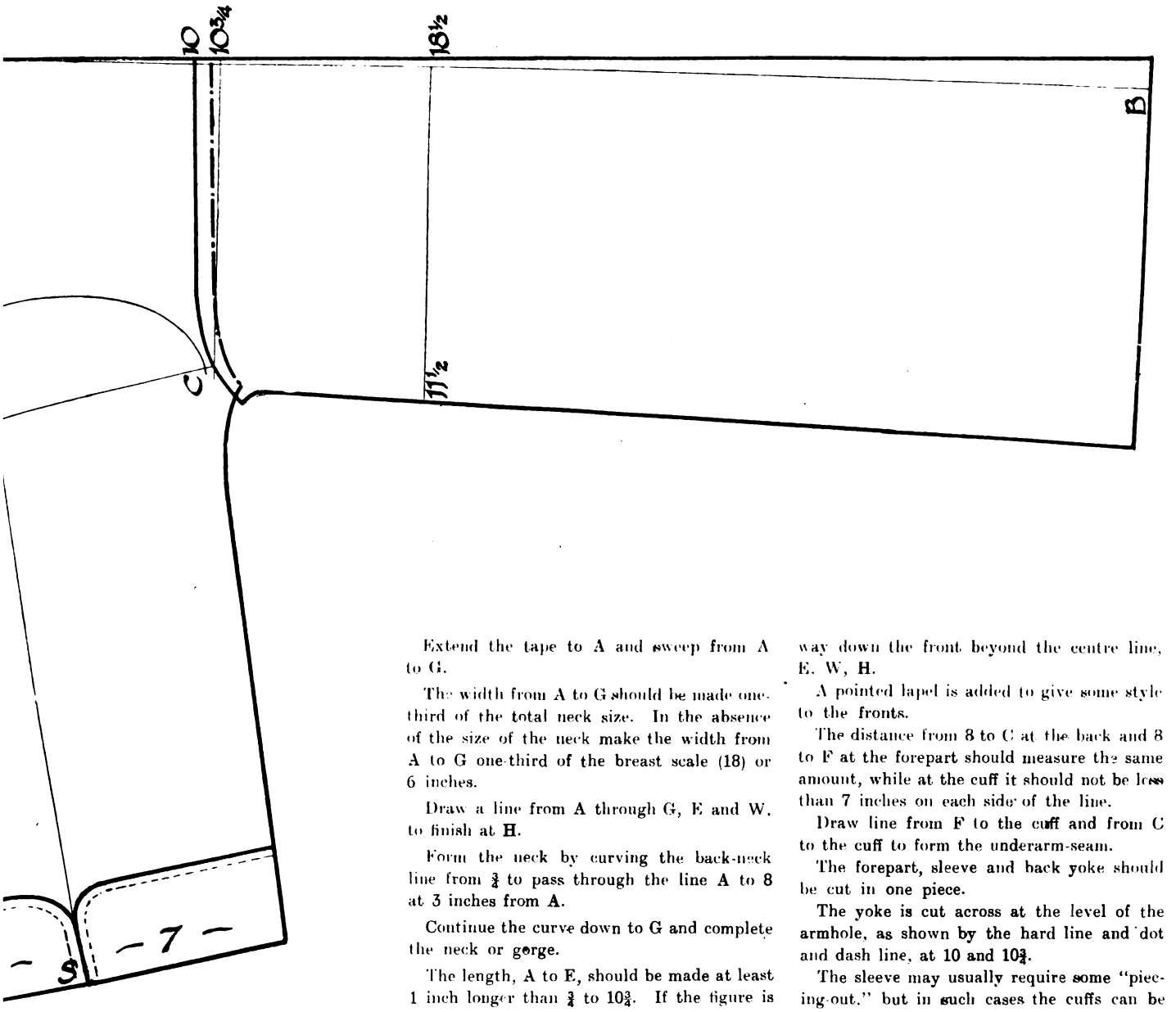
Overcoat, with yoke back.



SLEEVE LENGTH.

Place the straight edge of the square on A and 8 at the shoulder-point, and draw line the full length required for the sleeve, the widths of which can be fixed afterwards.

Make a pivot of the point marked 8.

Extend the tape to A and sweep from A to G.

The width from A to G should be made one-third of the total neck size. In the absence of the size of the neck make the width from A to G one-third of the breast scale (18) or 6 inches.

Draw a line from A through G, E and W, to finish at H.

Form the neck by curving the back-neck line from ¾ to pass through the line A to 8 at 3 inches from A.

Continue the curve down to G and complete the neck or gorge.

The length, A to E, should be made at least 1 inch longer than ¾ to 10¾. If the figure is erect it should be made 1½in. longer.

Square line across from E to F, and make the width one-fourth of the total size of breast and 1½in. or 2 inches extra.

Make the distance E to W the same as 10¾ to 18½, on the backpart.

Square the line across from W to 12½, and make the forepart that quantity of inches for a 36-inch breast.

Draw the sideseam from F through 12½ to K, the same length as the sideseam of the backpart.

The forepart drops 1 to 1½in. from K to H.

Add a button stand of 2 to 2½ inches all the way down the front beyond the centre line, E, W, H.

A pointed lapel is added to give some style to the fronts.

The distance from 8 to C at the back and 8 to F at the forepart should measure the same amount, while at the cuff it should not be less than 7 inches on each side of the line.

Draw line from F to the cuff and from C to the cuff to form the underarm-seam.

The forepart, sleeve and back yoke should be cut in one piece.

The yoke is cut across at the level of the armhole, as shown by the hard line and dot and dash line, at 10 and 10¾.

The sleeve may usually require some "piecing-out," but in such cases the cuffs can be made rather deeper.

There is another method of cutting a Kimono, and it is indicated on the diagram.

Take an ordinary block or model pattern of a sac overcoat and lay the neckpoints of the back and forepart together. Let the shoulder ends be about 1 inch apart.

While the patterns are lying in this position mark round the neck, forepart, and the sideseams.

To obtain the sleeve draw a line from A through a point midway between C and F, and mark off the full length of the sleeve.

Complete cuff as shown on the diagram.

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THE JUNIOR CUTTER'S INSTRUCTOR.

CONTINUED FROM LAST MONTH.

The next operation is to take the size of the scye for fixing the width of the sleeve-top.

DIAGRAM 36

Illustrates how this is done. Measure up from backarm pitch to shoulder-seam, as from A to B, and then place that quantity on C and measure straight across to D.

DIAGRAM 38.

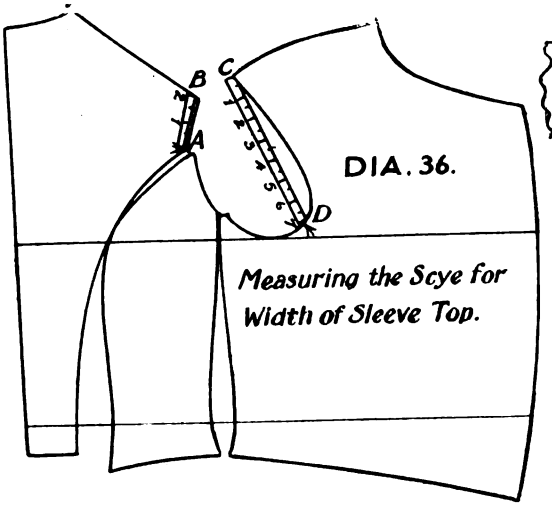
O to 9 and 1 to 9 X on this diagram is shown by the arrows the directions the measures are applied to the draft.

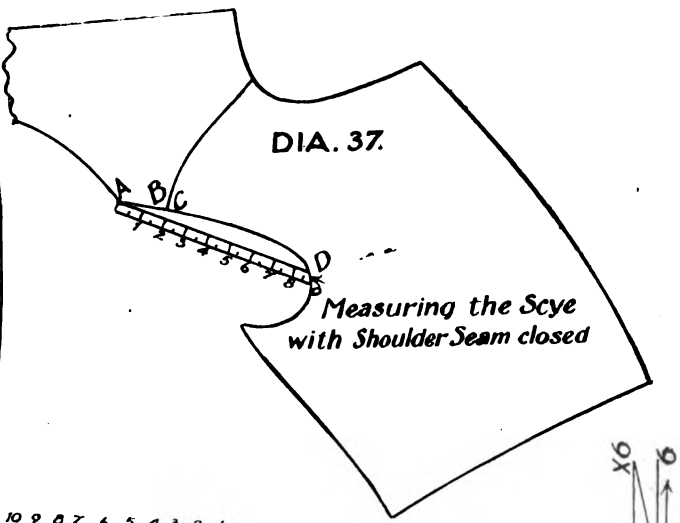
O 9 is halved as at 4½, which fixes the centre of sleeve-top.

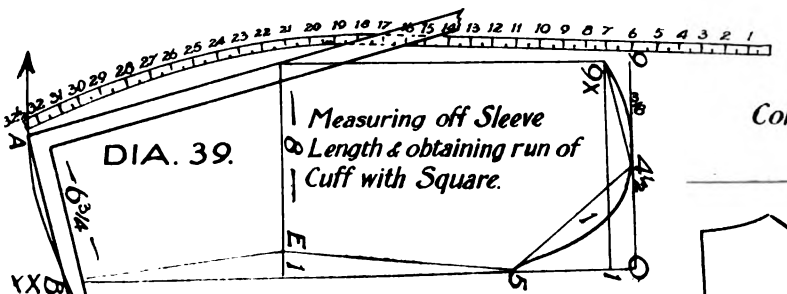
Connect 9 X, the top of hindarm, and 4½, and 5 the top of forearm to 4½, which forms sleeve. By that we mean the allowance provided on the back for seams. If the back is whole only one seam is provided, hence we take off ¼in. for that seam, and also a similar amount off top of hindarm for a seam, and place tape a ¼in. below 9 X, in this case 7¼, for there is ¾in. to be consumed in the seaming of back and sleeve, and extend to elbow, full length, as shown.

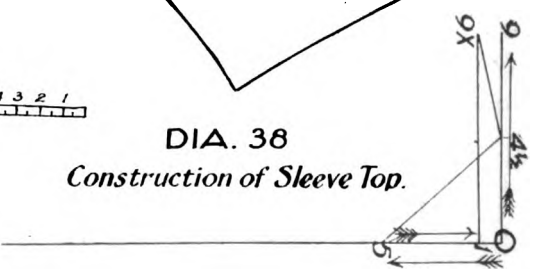
21 marks the elbow, and 32½ the full length of sleeve.

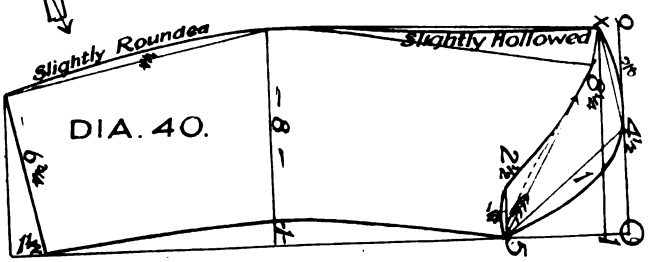
Square off from construction line, O XX, to 21.

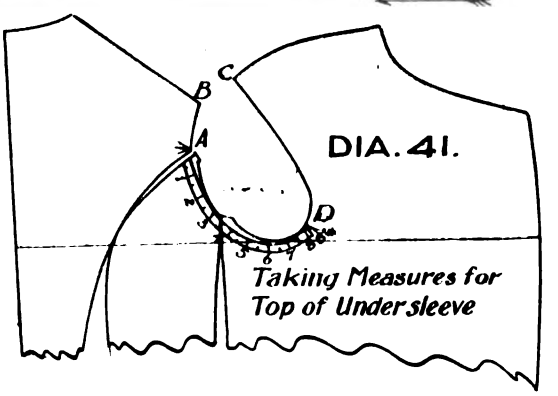












Perhaps the best way to take this measure is to place the back in a closing position at the shoulders, and then measure from A to D straight, as shown on Diagram 37. This measure gives the width required for the sleevehead. As a guide, it is generally about one-fourth of the breast.

This measure is applied to sleeve draft as shown by the construction lines for the formation of the sleevehead.

Between 9 X and 4½ add on ⅜in. of round, and between 4½ and 5 add on 1 inch of round, as shown on Diagram 39.

Having completed the sleevehead we next measure off the length to the elbow and cuff, and in doing this we have to take into consideration the seams of the back and also

Hollow forearm 1 inch, and make width of elbow 1 inch less than one-fourth of the breast.

This is a fairly reliable guide for fixing the width of the elbow.

Connect 9 X to 21, and slightly hollow it.

The run of the cuff is the next important thing, and that is most reliably fixed by placing the arm of the square on elbow, and

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$3\frac{1}{2}$ at the desired width of cuff, as shown on Diagram 39.

A to B is $6\frac{3}{4}$ on the arm of square.

A 21 is connected, and a little round added as shown on Diagram 40.

Another reliable method of fixing the run of cuff is to make a pivot of top of hindarm, 9 X, and having measured off the desired width of cuff, as A B, sweep from A to B as segment shown with arrows on ends.

B E 5 are connected for forearm.

A good guide for fixing the width of the cuff is to make it $\frac{1}{2}$in. to $\frac{3}{4}$in. more than one-sixth of breast, or, if you desire, to measurement or taste.

It will be observed that we don't take a forearm measure, that not being necessary when we take the hindarm length direct. Of course, in certain out-of-proportion figures a forearm measure is useful.

DIAGRAM 40

Illustrates the finished topside sleeve, and also how the undersleeve is drafted.

For the undersleeve it is necessary to measure between the two pitches under the arm, as shown on Diagram 41.

This quantity is applied to the draft from the top of forepart, point 5, in the direction of point 9 X, as shown by the direction of arrow.

To get the relative length of hindarm for the undersleeve, make a pivot of the elbow and sweep in from 9 X.

Connect $8\frac{1}{4}$ to elbow and slightly hollow it.

Square in from 5, $2\frac{1}{2}$ inches, and hollow $2\frac{1}{2}$ to 5 a $\frac{1}{4}$in.; add a little more round between $2\frac{1}{2}$ and $8\frac{1}{4}$, which completes undersleeve.

This sleeve will be found to be quite comfortable in wear provided the coat itself fits fairly closely to the figure.

We have already pointed out that the most comfortable coat is the one that fits fairly closely, of course not too closely to be uncomfortable.

Care must be taken not to hollow 5, $2\frac{1}{2}$, too much.

In coats where plenty of freedom is required for the arms, such as sporting jackets, it is best to give top of undersleeve a more rounded finish, as shown by the dotted line.

This sleeve system provides for about $1\frac{1}{2}$in. to 2 inches of fulness to topsleeve. For a flatter sleeve-top it will be necessary to refine the round, which is quite an easy operation, hence the reader will readily see that the system is easy of adapttaion.

These sleeves are simple to put together, no special manipulation being required, all that is necessary being to keep the seams basted fairly together.

THE COLLAR.

There is no doubt that the collar is the crowning feature of the garment, for it is the part that instantly catches the eye, and any faulty cutting or making soon shows itself. Besides, faulty collars are the means of destroying the fit of the shoulders.

For example, a short collar causes a crease to be formed from nape to front of scye, and the fronts to break; while the cutting of excessive round on the sewing-to edge causes fulness to be located under crease edge, a defect that has puzzled a good many cutters, and caused them a great deal of worry.

Before we show how to cut the collar we should like to impress upon the reader the evil of leaving the cutting of the collar to the workhands. We know that this rule is followed in many instances. Of course, in cases where the workhands understand a little of collar cutting, good results may ensue; but our experience has proved that in a great many instances where trouble has occurred with collars the workhands have been entrusted to that duty instead of it being done by the cutter, for the best results are only obtained by cutting the collar in harmony with the shape and size of the gorge.

Current style influences the cutting of the collar, as well as the method of making up.

It is generally accepted that in good-class trades where skilled workhands are employed, a crooked cut coat is to be preferred, for a boat of better fitting qualities is to be obtained in that way than if a straight cut coat is favoured.

Of course, in the cheaper trades the cost of production must necessarily play an important part, and the consequence is that less manipulation is imparted into the garments. The fronts are not worked up so much, and, therefore, a straight cut shoulder is given, for the customer invariably favours a more easy fitting coat.

While the question of workmanship has to be taken into account when cutting the collar, the question of attitude of the figure must not be omitted. For example, an erect figure requires a long crease row, and the round-shouldered figure a short crease-row drawn well in.

Having pointed out the fallacy of tailors keeping only one collar pattern for all purposes irrespective of the length of the turn, we aim at describing modern up-to-date methods.

At the present time the styles of lapels vary, for there are short turns, medium button-three turns, and the long roll for the button-two fronts.

On Diagram 42, as at A, B and C, we illustrate these three degrees of variations of lapels.

Y to X is $\frac{1}{4}$in. less than the stand of collar.

It is generally considered that a high front gorge practically lengthens a collar in its fall edge, as it amounts to exactly the same thing as adding a piece to the front of the collar, as from O P. Whether the gorge is raised in front of the break, or the collar is straightened, the effect is practically the same. Of course, the straighter the collar is cut the higher it will rise behind, and the more crooked you cut a collar the lower it will drop behind, and more manipulation is necessary in its making.

The accompanying system will be found to work well for practically all requirements, provided the making-up receives care.

Only a fair amount of manipulation is required to make this collar fit accurately, as it is cut in harmony with the figure's attitude.

THE COLLAR SYSTEM. DIA. 43.

Point A is $\frac{1}{4}$in. above the top buttonhole.

C to B is $\frac{1}{4}$in. less than the depth of the stand of the collar, or 1 inch from hollow of gorge.

Rule a line from A through B to D.

D to E is made the difference between the stand and fall, viz., $\frac{1}{2}$in., taking the general style of collar to be, stand $1\frac{1}{2}$in. and fall 2 inches.

E to F is the stand, $1\frac{1}{2}$in., and E G the fall, 2 inches.

From neckpoint to F is made $\frac{1}{4}$in. more than width of back neck, which provides for a seam in centre of the collar.

The step of lapel is next marked, generally $1\frac{1}{2}$in., as at I. The latter point is dropped $\frac{1}{4}$in.

I to J to taste, generally $1\frac{1}{2}$in.

Connect I to C, and the latter to F.

Connect J to G, slightly hollowing it.

A little spring is added at G, in order to give sufficient length of fall edge.

A, B, E forms the crease-row.

DIAGRAM 44

Illustrates the cut-out under-collar with seam in centre.

As a general rule, all inside collars for outer garments, such as overcoats, should be of the same material as the garments are made of. For under coats, such as Lounges or Morning Coats, a thin melton under-collar is greatly favoured for thinness, and also on account of melton lending itself well to the manipulation of the tailor.

In making collars, avoid using too heavy canvas; a fine French make is the best.

The canvas of the collar must be cut well on the bias, as shown by Diagram 46.

A seam is also placed in centre of the canvas, as for the inside collar.

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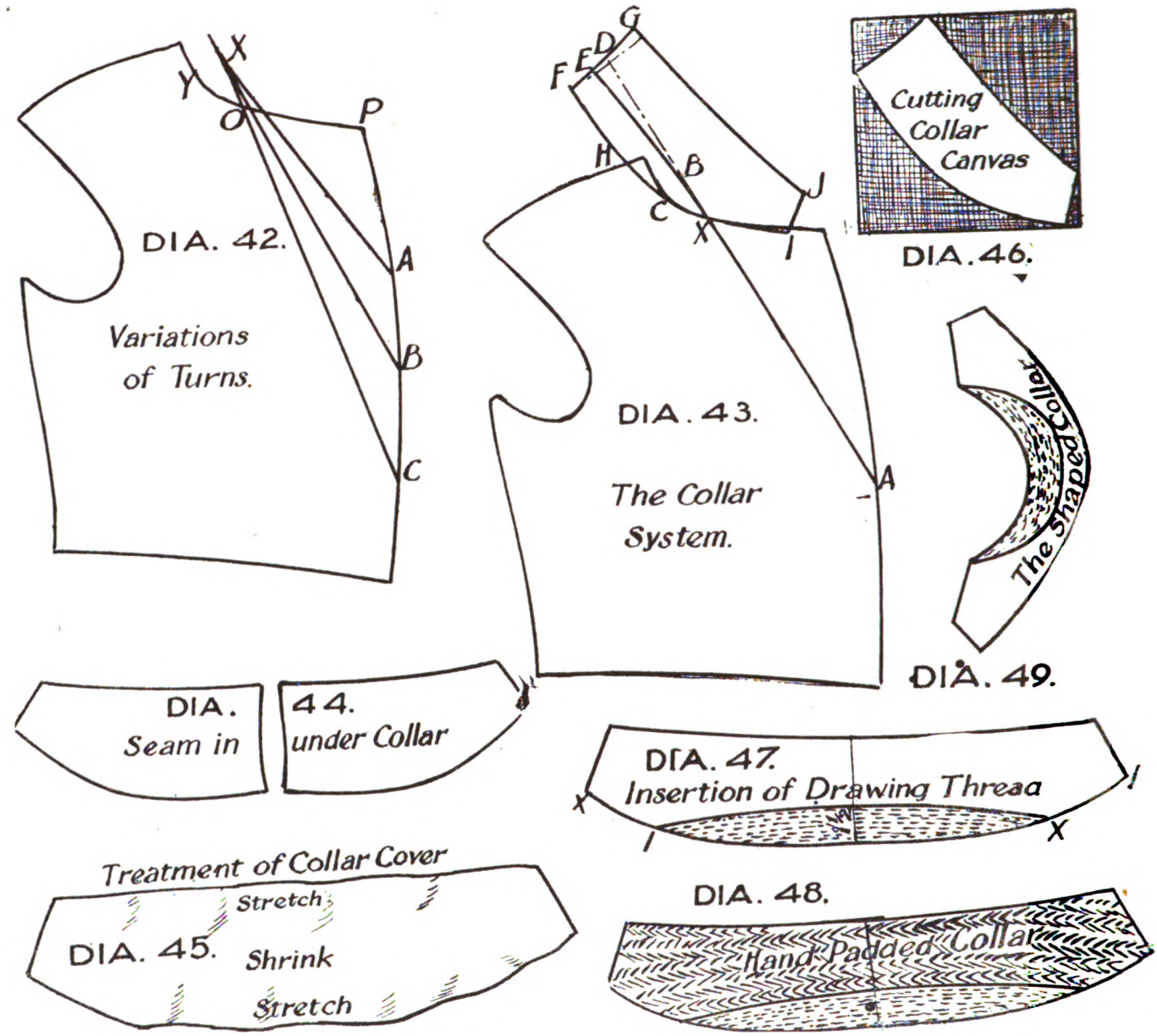

DIAGRAM 47

Shows how the drawing-thread is inserted.

We are aware that a good many tailors do not trouble to insert a drawing-thread in crease-row, but we think it is a safer plan to insert one, for a better shaped collar can be obtained, and, besides, the drawing-thread helps the collar to retain its shape.

The depth of stand is marked at the centre of back, as shown, and X to I is made to correspond with X I on forepart, or may preferably be made a trifle less, as it is best to sew on the collar slightly tight in front of break.

At this point we might mention that in sewing on the collar it should be kept slightly tight across the back neck, and eased on a trifle, say ½in., in the gorge hollow. Melton collars are best neatly felled on.

In making collars the stand and fall are best padded by hand. Fine silk should be used for this purpose.

In many trades the stand is padded by the machine and the fall by hand.

After the stand is padded the crease-row is formed, and drawing-threads are inserted, and then the fall is padded. In doing this keep fulling the canvas on slightly.

After the padding is done take a good hot iron and shape as shown on Diagram 49.

The outer collar wants stretching on outer edges and shrinking in centre, as shown by Diagram 45. The shrinking in the centre allows it to set well to the crease of coll at back neck, while the stretched edges me the requirements of fall edge, and also f turning over to inside.

It is best to leave the putting on of t outer collar till after the collar is seamed gorge. This allows for perfect harmony be arranged between collar-end and lapel, feature that has to be studied carefully f good effect. We shall have more to say this subject later, in dealing with style fronts.

There is another important point that should not omit to mention, and that is, wh covering the collar to ease on a little materi at ends of step so as to make the corne curl inwards.

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Our Full-Size Pattern.

FASHIONABLE OVERCOAT.

36 CHEST.

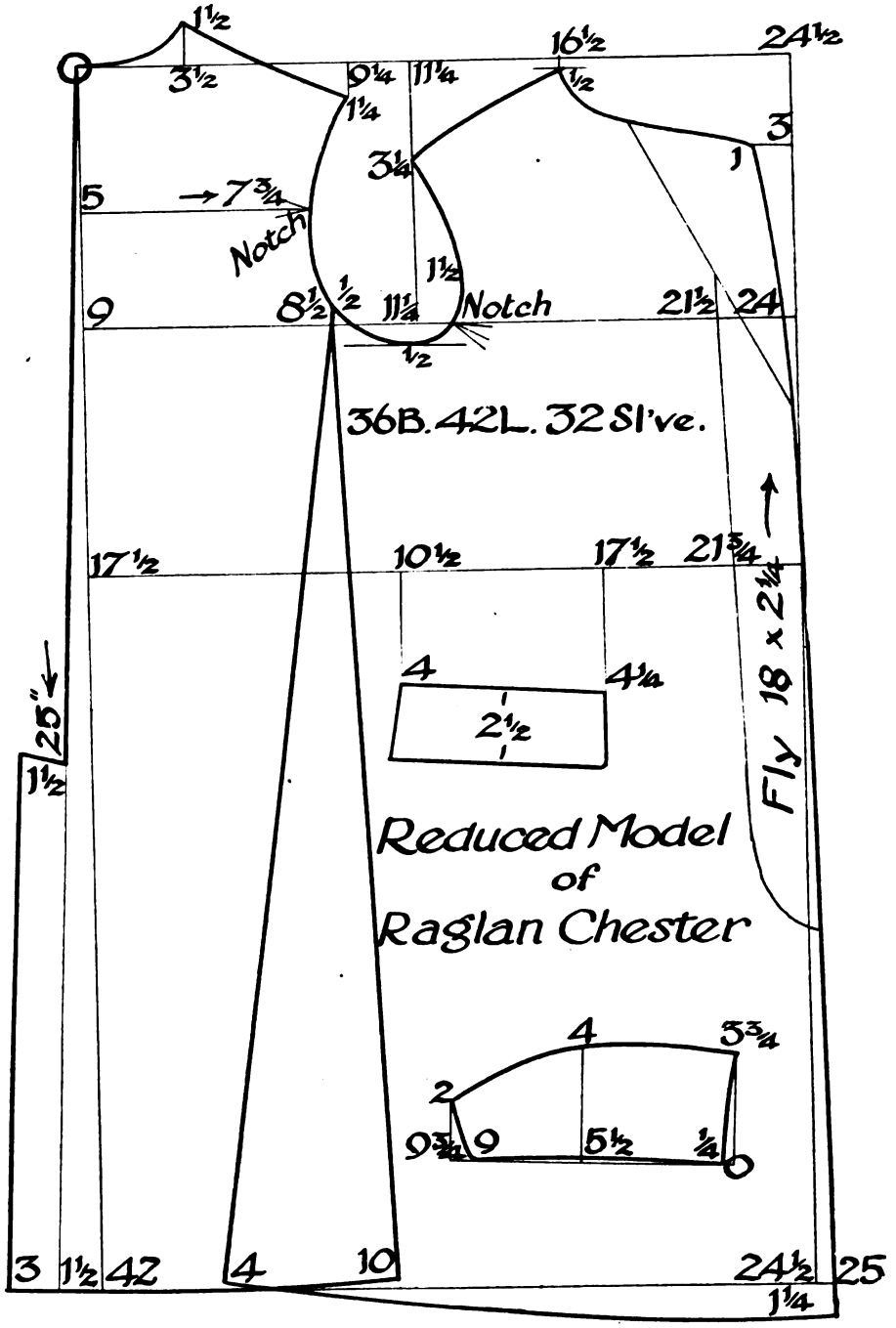
In this issue we present a full-size pattern of a fashionable Overcoat, which will command a good share of popularity this season.

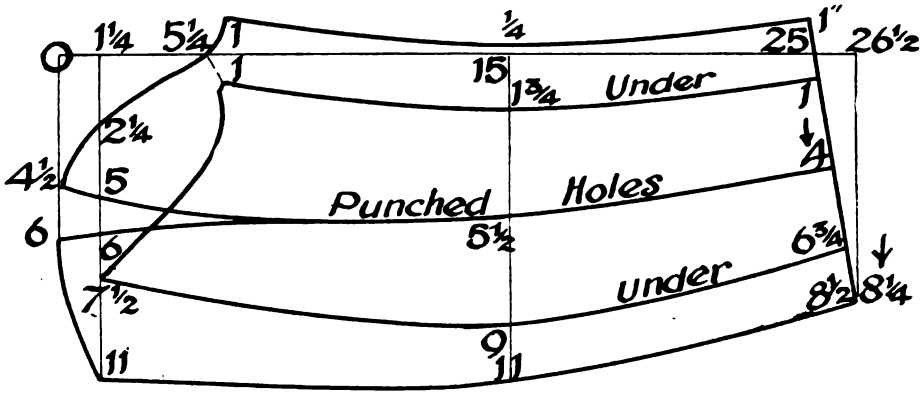
It is a free-hanging Sac with back-seam and long slit. The neck is finished with a neat step-collar and turn, and the front has the usual fly fastening. Cross pockets with flaps are favoured, and the sleeve has an overarm-seam continued in line from a highly placed shoulder-seam, a character which many tailors believe warrants its being named the "Imitation Raglan." However, it is a good practical shape, and on which we anticipate there will be a good run later, hence we are ready prepared with the whole range of sizes, and beg to state that any single pattern or set of seven can be despatched per return.

The tissue shape, also the strong brown paper model consists of four parts, namely, forepart, back, topsleeve, undersleeve and collar. The fronts have the position of pockets, sleeve pitch, fly, etc., marked; the back has the slit cut on, and the topsleeve comprises two portions, the dividing line of which is indicated by punched holes. That sent out is cut 36 chest (taken over the waistcoat), 42 length, and 32 sleeve, and provision is made on all the patterns for ¼in. seams at all parts.

The 36 size can be comfortably cut from 2¾yds. of 56-inch faced cloth. Lay the front to selvedge and take the facing opposite from the fold; then place the back to fold, and the two top halves of sleeve opposite. Collar, flaps and fittings come from the fold side above back, and opposite this the undersleeve. This arrangement allows ample for the provision of lap-seam, inlays and turn-ups.

The prices of these "Raglan Chesterfields" are: single pattern 1s. each, set of seven for 5s.; all cut in strong brown paper, with breast and waist lines, etc., notched, and other details marked by punched holes.





SEPTEMBER "LADIES' TAILOR."

We would particularly call our readers' attention to the October issue of this journal, which is to be specially devoted to equestrienne garments of all kinds.

There will be numerous illustrations, which will be artistic and thoroughly new. Systems, articles and diagrams by experienced, expert and capable writers will be included, and the number itself should be very valuable, and be kept for special reference.

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Hints on Making Raglan Chesterfield.

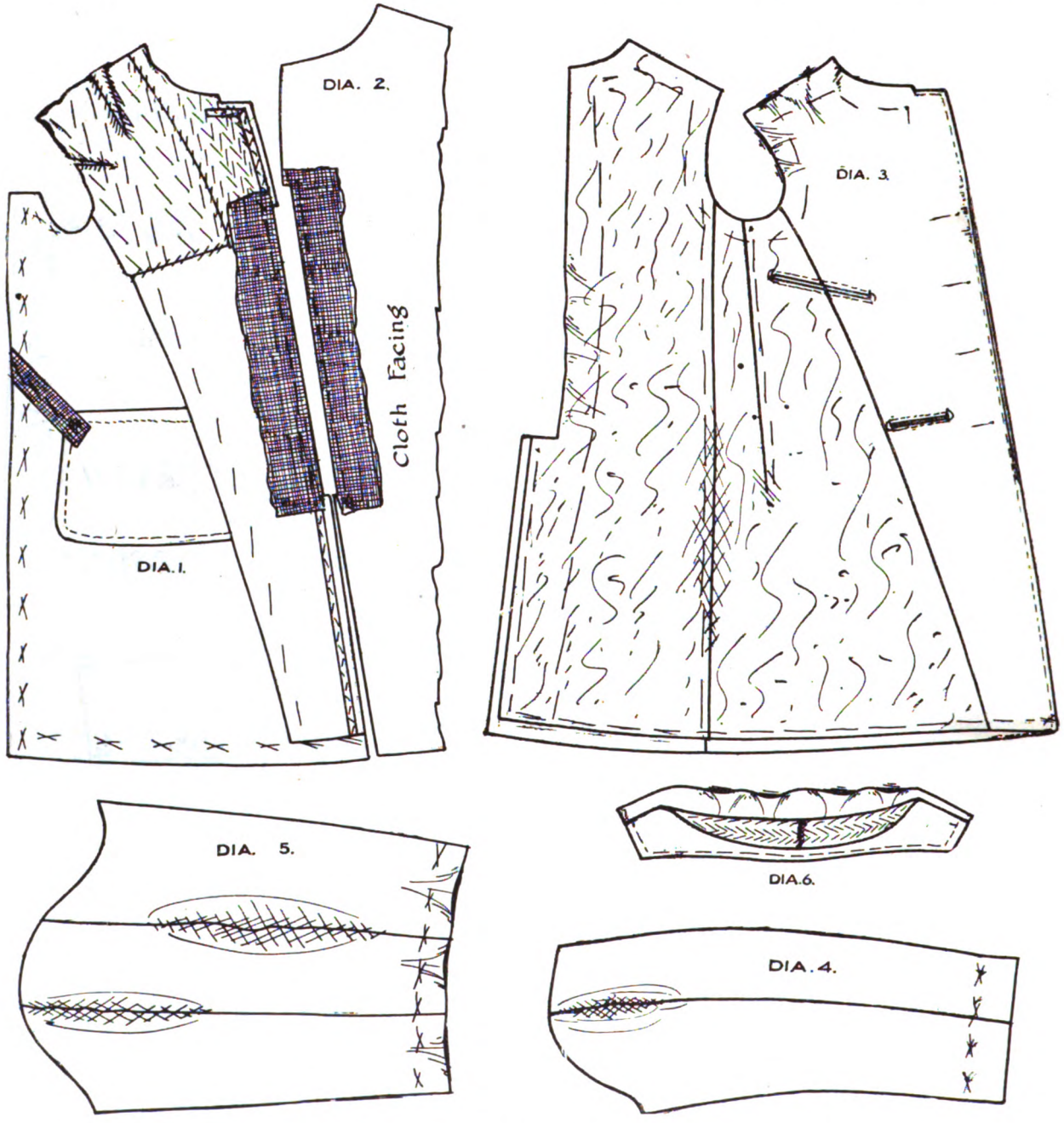
PRELIMINARY DETAILS.

As an early autumn outer garment, the particular style of cut infused into the one engaging our attention at the moment is likely to acquire a deal of popularity.

To the ordinarily efficient tailor it should present few difficulties in the matter of make-up, for its general style and its details of pockets, linings, and sleevehand finish can follow any one of the numerous methods adopted in connection with the ordinary Chesterfield, or the more knockabout Raglan Overcoat.

In the diagrams we have prepared illustrating the making, we have taken the flap pocket as the style on the outside, and the ordinary piped or jeatted pocket on the inside. These details are so universally understood and practised in ordinary every-day work that we feel no strong inclination to go over them again in this particular garment.

One important item we might deal with, by way of commencement, is the make-up of the shoulders. In all these semi-dressy overgarments, the shoulder formation is an essential detail. All materials about the shoulder, outside cloth, body canvas and shoulder stiffening, and the inside lining or cloth facing, must be free and shapely. It is in no sense necessary to drag the life out of the material



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in giving it the form necessary to fit cleanly on the figure; but that some little manipulation is necessary in an overcoat, as in other and closer-fitting coats, you may rest assured.

Just gently strain out the front shoulder and end of gorge. The canvas and stiffening which goes through the shoulder will be shaped to met the outside cloth by means of cuts or vees at the front shoulder and gorge cuts only. In the centre shoulder a vee opened out at top, say 1 inch, or even more; this will give the necessary spring at shoulder-seam and double hollow from there to bottom of scye and breast.

We show this shoulder foundation at Diagram 1, as it appears when fastened on the body canvas and joined to the forepart.

THE FLY AND FRONT EDGES.

In the fly-fronted garment considerable care has to be exercised in the make-up of the left lapel and front edge. It is a very great blemish in the make of the coat to show looseness of outside cloth at the top of the fly when the garment is finished and in wear.

At times, even the most careful and practiced workman cannot avoid this difficulty arising; but, with ordinary care, this defect should not show itself to any extent.

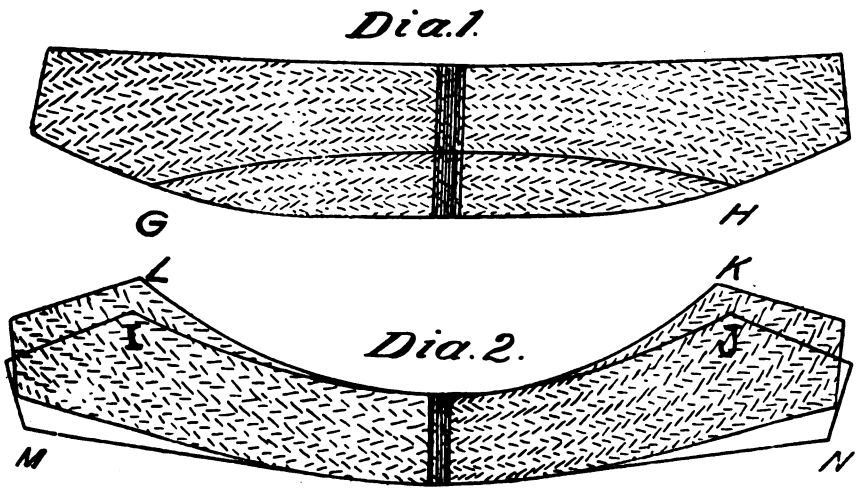
In the steadying of the break line of the lapel with a bridle of linen or silesia, let its lower end come well below the position of the top of fly. When you baist in the body canvas keep it free about the upper part of front in the region of the top hole and top of fly, because, if you allow these two materials to go in flat and plain, there is sure to be a drag, causing loose folds on the outside cloth when the fly is made up and lapel turned over in its proper position on the breast. At

DIAGRAM 1

We illustrate the fly-facing of left front seamed on and turned inside, after the lapel has been padded and edge stayed or drawn in. This fly-facing must also be kept free, that is to say, a little loose just at top.

The same remark applies to the fly-facing on diagram. This section of the front edge is stayed with linen so as to support the strain thrown upon the button-holes, and, as you will note, the length of fly is somewhat longer on Diagram 2 than it was on the forepart. The reason for this is the one previously explained in connection with the inside canvas and fly-facings.

The nicks of both forepart and facing will be kept level at top of fly, as they are at bottom, Diagrams 1 and 2. The extra length will be distributed within 2 or 2½ inches of top of fly. The full effect of this arrangement will be seen at Diagram 3, where we illustrate the finished fly. There, you will note, the buttonhole is some distance, say 1½in., from top of the fly; this is to allow of the fly nicely rolling over the forepart by reason of the ease there, and enables the wearer to insert the finger when buttoning up.



A stitching goes through the forepart, and is taken through the fly linen and fly facings, but not through the cloth facing. This is about 2½ inches away from the front edge, and completes the formation of the fly.

The internal details of linings and pockets are also illustrated in Diagram 3.

The sleeve is cut in three sections, as in the ordinary Raglan, but without the shoulder section.

DIAGRAMS 4 AND 5.

In the two Diagrams, 4 and 5, we have illustrated the manner in which they are joined together. The finish of the sleeve-hands we have not dealt with here; there are so many methods which might be adopted that we leave that detail to the judgment of the reader.

The putting in of the sleeve will follow the usual practice, that is to say, the fulness will be placed along the front portion of shoulder and scye, while around the back portion of armhole the sleeve should be kept fairly close.

THE COLLAR.

In the finished front, Diagram 3, you see the length of roll fairly low; this will call for a collar not too hollow at the crease-row, but fairly round as to the sweep from back to front end of sewing-on edge. A finished example of the collar is seen at Diagram 6, but perhaps you will get a clearer understanding on this matter by studying Diagrams 1 and 2 of the small plate.

As the point at which the lapel turns is raised, so we need a straighter sewing-on edge and a more hollow crease.

At Diagram 1 (small plate) we have the collar before it is shaped with the iron. A straining out will take place between H and G, each side being strained or worked out towards the centre-seam stand and fall.

Now comes the shaping of the crease-row. Diagram 2 gives a double representation of this stage, I J being the sweep of collar as shown at Diagram 6, and L K the greater curve for higher buttoning garment, or for low-rolling front for customer who carries his head forward somewhat.

M N is merely the outer or fall edge of I J. In a coat of this character it is not wise to have too deep a fall edge to the collar; the finished example at Diagram 6 is about 2 inches in depth, and the extra length of outside collar shown along the stand is the result of stretching with the iron, and will enable you to bring this over with a clean fit along the crease-row, and not to tie the inside neck.

FASHION POSTCARDS.

We can now offer our readers a most up-to-date range of Fashion Postcards, 12 varieties in gents' styles and 12 varieties in ladies' styles. These are all printed on art cardboard and represent the most practical and up-to-date fashions at the present time. They make a splended advertisement, either as they are or with the customer's name and address printed on, which can be easily done by a local printer. The prices at which these are offered are as follows: 100 assorted for 1s. 2d., 250 assorted for 2s. 6d.

These may be had ladies' only, gents' only, or ladies' and gents' combined. All orders must be sent to The John Williamson Co., Ltd., 42 Gerrard-street, W.

All the patterns I have got from you have been excellent fits. H. S.

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HOW TO USE MODEL PATTERNS WITH CERTAINTY & SUCCESS

THE STOOPING FIGURE.

In our previous article we gave instructions as to the necessary inlays and turn-ups, and it must be understood that these apply to every garment that is cut.

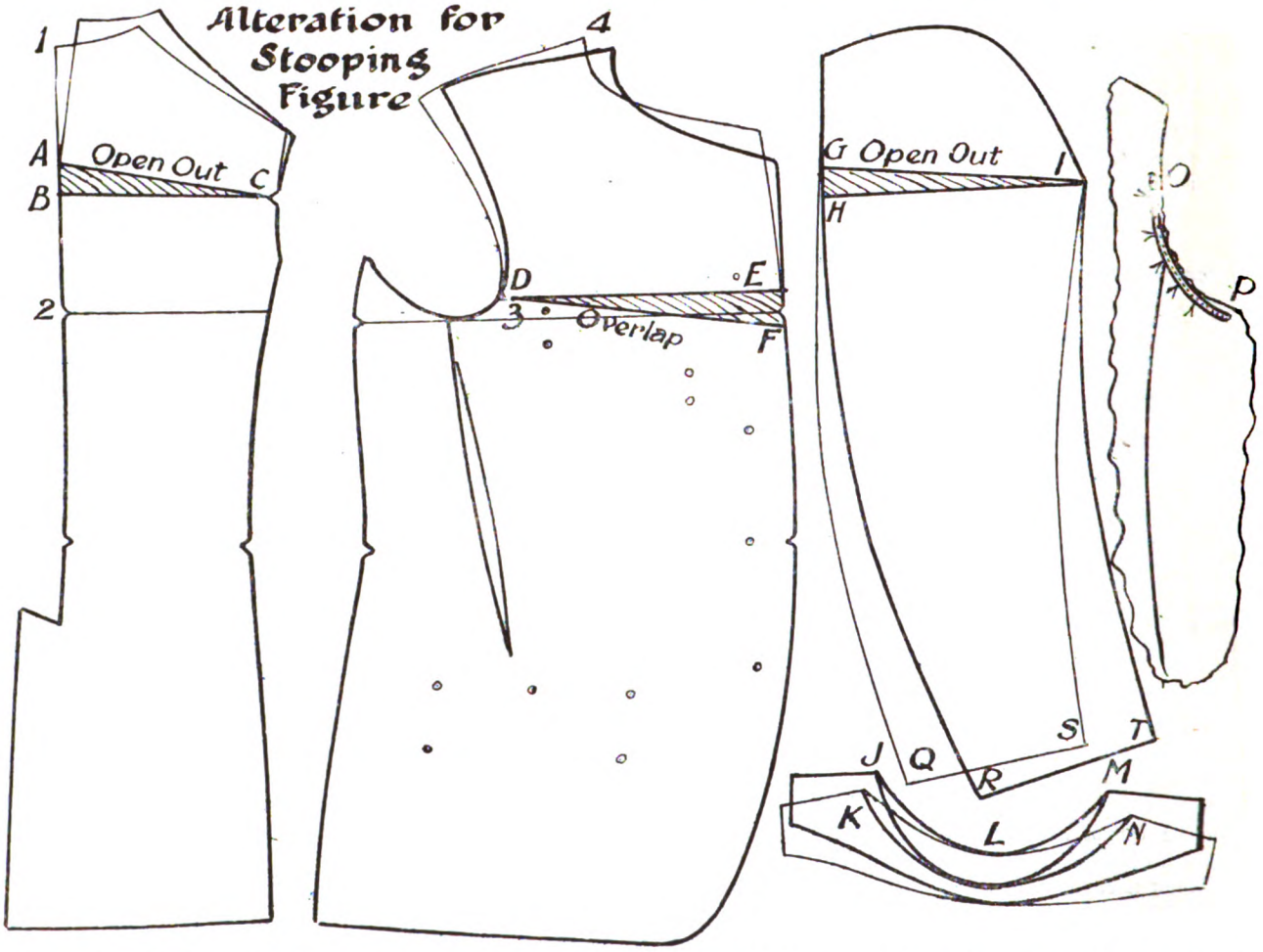
We now turn our attention to the provision for disproportion, and the first thing to be decided is done when the customer is being measured, namely, to find out what style and figure you are catering for, that is, proportionate or disproportionate; and as the vast majority of customers are more or less disproportionate, we shall have to decide wherein their disproportion lies, and, next, to what extent.

Supposing, then, the customer is of the stooping type, with head forward, arms forward, flat chest and round back, a sort of man that would make a very good soldier if his head were turned round the other way! There are certain mechanics who, owing to their occupation, develop a certain roundness of back, and in extreme cases it is by no means difficult to recognise them; but it will be necessary not only to decide they are of the stooping type, but also the extent. A moderate degree of stoop will be provided for by allowing an extra length of back balance of ½in., and the shortening of the front the same amount; this may be increased to 1 inch in a decided case, and in a very bad case to 1½in.

Now if the Cutter's Practical Guide direct measures are taken, this will show itself in the depth of scye and the front shoulder; and it will often be found that the over-shoulder will be larger in a stooping figure than in the normal; but this is mainly due to the fact of the extra development of the muscles of the arm and shoulder.

The two usual deviations that will be found from the scale measures will be an increased depth of scye and the shortening of the front shoulder, though this may be modified in the case of a very largely developed and muscular figure having the front shoulder measure quite up to the scale, but the depth of scye being very much more than normal.

The "Tailor and Cutter" model patterns, having the depth of scye line clearly indicated, it becomes a very easy matter to measure down from the nape of the neck, as indicated by points 1, 2, and we will assume that this is 9 inches; our measures indicate 10; it will therefore be necessary to lengthen the back between the depth of scye line and the top to the extent of 1 inch.



Now, when cutting Lounges the best me thod of procedure, taking all things into con sideration, is to cut the back portion across as A, B, C, at such a point between 1 and as would best agree with the increased lengt of the customer's back, and a pretty safe ru is to do this opposite the back pitch of th sleeve, then to open out in a wedge shape, indicated on this pattern. This will give th increased length of back, and the lower po tion can be left as normal, as the probabilit is there will be no variation, although sometimes happens that the round-back figur

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is also flat over the seat; but as a little extra room there is rather beneficial than otherwise, that can be passed.

Now the advantage of the wedge-shape style of alteration is that it secures a closer fit at the back of the scye, a place that is always difficult to get Lounges to fit nicely at, and the only drawback there is to this wedge style of alteration is that it is apt to provide a little too much length just on the back-seam, and this, instead of toning down the customer's abnormality, has a tendency to emphasise it. This may be overcome by sewing the seam with a tight hand, or slightly drawing it in with a thread, and then shrinking the extra length away.

The alteration to the front is made by taking out a wedge, or overlapping the forepart, as shown at D, E, F; and special care must be taken to always get the length of the front shoulder as indicated by 3, 4, plus the width of back neck, to be in harmony with the customer's requirements; but inasmuch as the chest is flat and the head forward, the front length should be shortened, otherwise the garment will fly away. Some people would call this merely straightening the front or straightening the neckpoint, but really it is a case of shortening the front edge portion of the jacket, and is one of the simplest means of providing for the requirements of the stooping figure at that part.

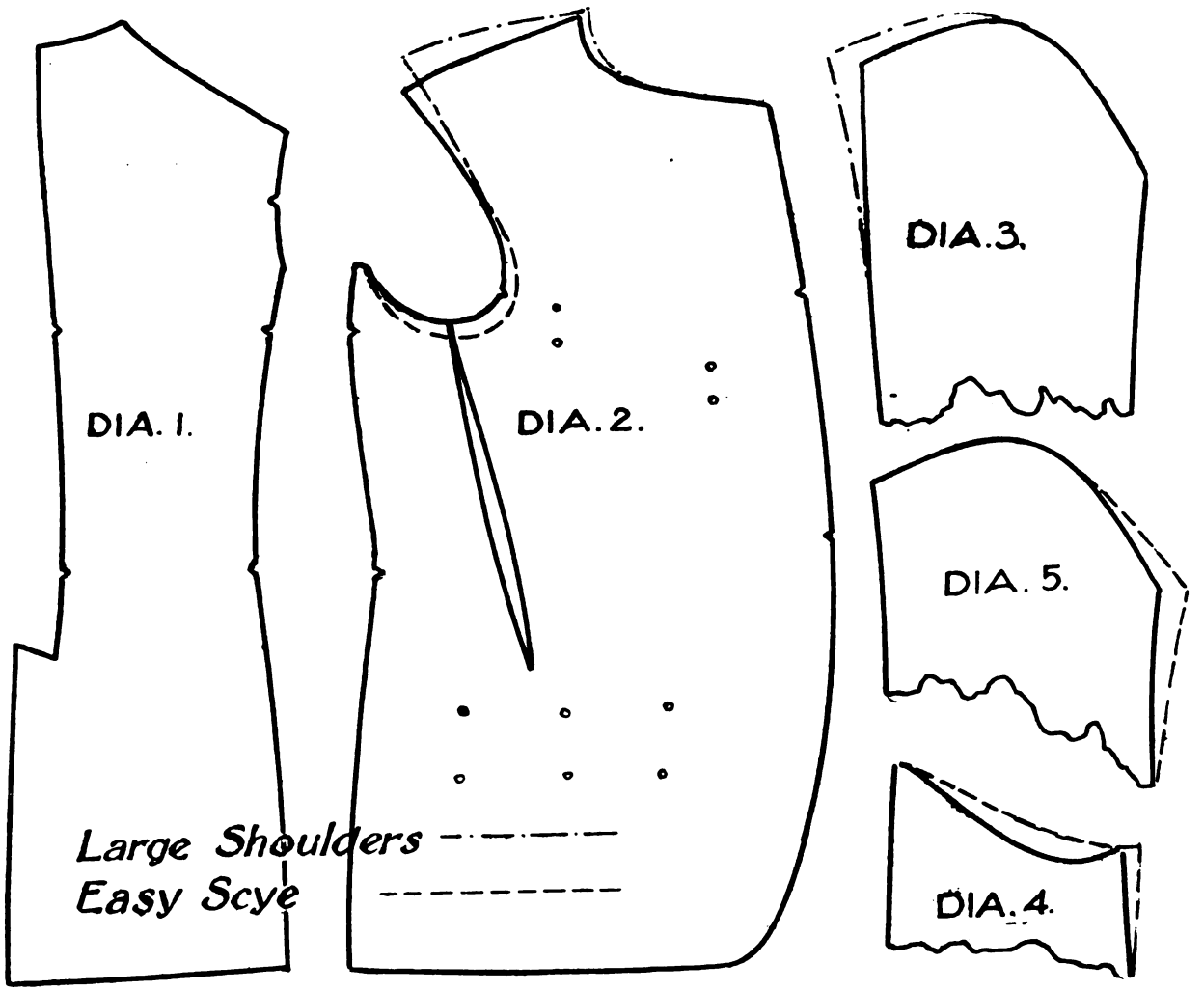
Having altered the back and the forepart, it now remains for us to adapt the sleeve, and this is done on both the top and the underside by cutting across the sleeve level with the top of the forearm-seam, and opening out a wedge, as shown by G, H, I. This is tantamount to throwing the lower portion of the sleeve forward as from Q to R and S to T, and when doing this it will, of course, be necessary to adjust the length of the sleeve to the customer's requirements.

For the rest part the jacket will be arranged in quite the same way, leaving the inlays and turn-ups as indicated in our previous article. When working up the collar, however, it will be necessary to get a shorter crease-row and a longer fall than for the normal figure, so that if the normal collar is represented by K L N, the collar for the stooping figure, before it is sewn on to the neck, should be as shown by J L M.

The only other point that we need touch upon is in connection with the back of the scye, where, owing to the prominence of the blade of the stooping figure, there will always be a tendency to get a little less material.

Now the undersleeve should always be put in tight from O to P, as represented by the small diagram, and it is the custom with many first-class tailors to sew a piece of silk selvedge, or a very soft bit of linen, in rather tightly when stitching in the sleeve. Then, if a little care is exercised in pressing off, a nice snug fit can always be ensured at the back of the scye.

Whilst the "Tailor and Cutter" models will produce a good fitting garment with quite ordinary making, yet it naturally follows that when a little special attention to these difficult points is given to the garment, the



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result will be very much more satisfactory, and one of the objects we have in writing this series of articles is to give our readers these little tips, which go so far in the achievement of success.

LARGE SHOULDERS AND EASY SCYES.

One of the problems that is continually facing the cutter in many country districts is, how to make his garments easy enough in the scye. It does not necessarily follow that all his customers are large-shouldered, but they all have a desire for plenty of room about the armhole.

Now at first sight this seems to be a particularly easy thing to do, but cutters without number have found to their cost that something more is necessary than the mere enlargement of the scye; and it cannot be too strongly impressed upon the cutter who wishes to succeed that the garment which fits the closest to the figure at the scye is the one which allowest the freest movement to the arms; and that if the scye is cut too deep, and the sleeve is of the ordinary style, directly the arms are lifted at right angles to the body they will pull the lower portion of the garment up with them, and the whole weight will rest on the muscles of the arms.

Again, if the scye is too much advanced and no compensation is made in the sleeve, then directly the arm is thrown backwards there will be a drag across the chest, and anything but comfort will be experienced by the wearer.

The fact is that, whilst the armhole may be cut to any size or shape the cutter or the customer may like, yet directly the sleeve is inserted then complications arise, and unless the sleeve is modified and adapted to the altered shape of the scye, then it cannot fail to produce contraction and discomfort generally.

Let us take, first of all, the case of a normally developed figure which requires a very easy scye. The alteration is shown by the dash lines, the front of the scye being advanced, say ½in., and the bottom of the scye lowered to a like amount up to nothing at the sideseam. Now it naturally follows that this means a larger armhole, and, consequently, requires a bigger sleeve, and presuming that the solid line represents the portion which would fit the figure closely, and that the dash line alterations are only made in deference to the customer's wishes, then whatever is taken from the armhole of the coat must be added to the sleeve. This is shown on Diagram 5 on the topside, where the top of the forearm sleeve is advanced by fully ½in., from which point the sleevehead is continued to the roundest part.

The underside sleeve, Diagram 4, is altered at the top of the forearm in the same way as Diagram 5, with the addition of filling up the hollow at the top, as shown on Diagram 4, in order to compensate for the amount that is taken out from the bottom of the scye. In wear, this should form a kind of bellows, or lip, to the underside of sleeve. This will not fit so cleanly as the other style, but it will avoid any tightness on the muscles at that part, and as that is what many of the customers of to-day require, it will be found a very useful alteration.

LARGE SHOULDERS.

For shoulders which are abnormally developed at the front, the best alteration is to cut the shoulder across about 3 inches from the shoulder-seam, and insert a wedge to nothing at the gorge. If the scye is increased say 1 inch in this way it will provide plenty of room at that point. For such an alteration the sleeve must be adapted in the way shown on Diagram 3, where the dot and dash lines indicate an addition not only to the width of the sleeve, but also to the top. The underpart of the scye will not need any alteration whatever, consequently the underside sleeve may stand as it is.

These are alterations which can very easily be made to the "Tailor and Cutter" models, should they so require; but inasmuch as we supply "easy-fitting" patterns which are particularly roomy in the scye, we think it very unlikely that such adaptation will be necessary to them; they may, however, be useful to apply to the "London" models, or the "Tailor and Cutter" models, which are not so roomy in the scye as the "Easy-Fit."

Another point that should be borne in mind when dealing with customers for whom ease is of greater importance than appearance, is that it is always well to cut the sleevehead flat; the reduction of the round on the sleevehead will cause the balance to be centred at the top, and there will be some surplus material at the top of both the hind and forearm-seams; but this allows for the freest movement to the arm. In like manner the underside-sleeve should hardly be hollowed out at all, for whilst the hollowing will dispense with any surplus material under the arms, yet the flatter shape will provide material for all kinds of movements in the arm.

This is the principle that is adopted when cutting sleeves for sleeve vests, and the only thing that has to be borne in mind particularly is that there shall be plenty of width to the sleevehead. That, however, by the way. We are now dealing with Lounges for large-shouldered figures, and we have confidence that those who use the "Tailor and Cutter" models will be able to supply all the demands of their customers

Replies to Readers.

TROUBLE WITH TROUSERS.

"M. B." has made a pair of trousers which, he states, fit well when the man is standing; but as soon as he sits down there are pleats of material formed around the stomach.

We should imagine that there is loose material in the lap. If this is the case, take a wedge out of the topsides at the fly-seam and give a more crooked seat-seam.

Another cause of this defect may be that the waist may be rather large, yet, around the stomach, which may be large, there is a tightness which, when the trousers are braced up, causes the trousers to be unable to fall into their proper place when the gentleman is seated. This will be aggravated if the brace buttons are placed too wide apart.

In the case of trousers which are too large at top of fly, yet tight around prominence of stomach, the taking out of a vee at top of topsides is very useful.

▽

"Q AND M." write stating that they have purchased a set of our breeches patterns some time ago, and have not had the opportunity of using them, and ask if we can give them the length of inside leg and widths of knee, small and calf.

As we don't know which particular set of breeches patterns our customers have purchased, we cannot give the lengths and widths in tabular form for the set, as we have issued several sets of breeches lately. The knee is marked with a notch, hence if our enquirers will measure from fork and deduct 1½in., they can easily find the length from fork to knee. The small is fixed about 2½ inches below knee and the calf about 3½ inches below small; 1 inch is allowed over knee, small and calf in width.

The notches show where to full on the top sides at the knee, and the undersides on hips.

We think it will be possible for our customers to acquire the lengths and widths from this explanation.

▽

"J. W. W." has a vest that rides up and becomes too big round neck and fronts, and also hangs in folds up fronts and constantly requires pulling down. This takes place mostly when wearer sits down.

A vest that is too short in the back balance is low at back neck, which becomes more clearly shown when the wearer is seated. A vest that is too long in front should forms folds of surplus material across front when the wearer is seated, and is very loose around gorge. "J. W. W." will easily detect the defect.

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Stable Breeches.

BY MR. W. H. FOX.

We have pleasure in publishing the accompanying diagram of a pair of stable breeches, which has been kindly supplied to us by Mr. Fox, who uses the C.P.G. System with marked success in daily practice.

Mr. Fox is a thoroughly practical tailor, and has had 17 years' varied cutting experience. He holds the important position of manager of the tailoring department of the West Hartlepool Co-Operative Society, where he has given many tangible proofs of his abilities.

At the annual competitions promoted by the above Association, Mr. Fox has gained signal successes, being twice awarded the silver shield and a gold medal for his exhibits of garments. In addition to these honours gained in the Co-Operative movement, he has tried conclusions at the "Tailor and Cutter" Annual Exhibitions with success, for his name has been found amongst the prize-winners on more than one occasion.

Mr. Fox states that the chief feature he wishes to call attention to is the increased length of the sideseam of topsides, owing to bringing the buttons forward as per fashion, and to counteract or maintain the getting of the same length of undersides, less ¾in. allowed for fulling over knee.

The measures for the accompanying draft are as follows: 43 sideseam, 13 fork to knee, 15¼ to small, 18¾ to bottom of leg; 13½ around knee, 12 small, 13½ calf, 32 waist, 36 seat.

The system, in brief, is as follows:

Draw line A B C D.

B to A is one-sixth of seat.

B to C one-fourth of seat; or A to C may be made one-twelfth seat.

C to D one-twelfth of seat plus ¼in.

Square up from C to H, the rise, 12 inches.

Square up above A to 3 one-twelfth seat, 3 inches, and down 9 inches; mark out 1 inch for opening legs.

Mark up from C to F one-twelfth seat, and on to 6, one-sixth of seat.

C to E is 1⅞.

A to W is 1½in. longer than measure taken, that being ¾in. for fulling over knee, and ¾in. for extra play.

Continue below W for small and calf, as at X and Y.

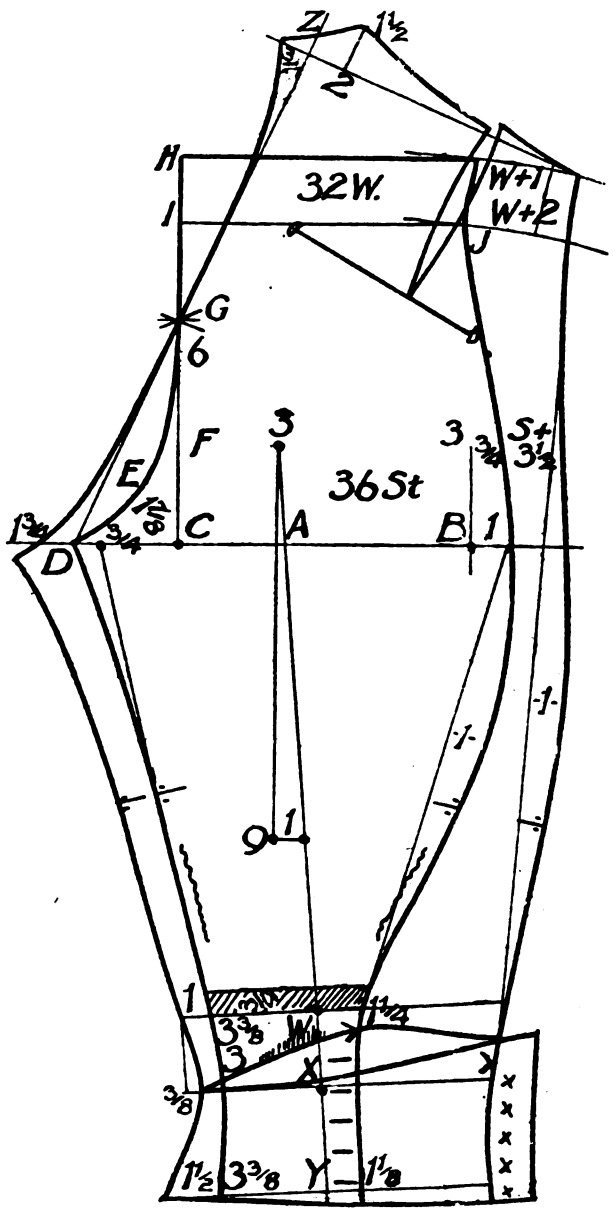
Make W to 3⅜ one-fourth of knee.

X to 3 one-fourth small, and Y to ⅜ one-fourth of calf.

Mark in ¾in. from D, and connect to 3⅜ and complete leg-seam.

Make the width of side at W 1¼in., and at Y 1⅛in.

H to I is 2 inches.



I to J is one-fourth waist plus ½in.

Mark out 1 inch beyond B, and connect to knee, and add on about 1 inch of round, completing topsides as per diagram.

The tack is placed ¾in. below knee, and the three top holes are spaced ¾in. apart, and the bottom two 1 inch apart.

For the underside mark up from C to G one-fourth of seat less 2 inches for seat angle, and rule through G from D to Z.

Fold topside over ¾in. at the knee, and sweep out by the knee from D to 1¾, half C A, plus ¼in.

Add 1 inch at knee and 1½in. at bottom.

The leg-seam at the cut is hooked in ⅜in. to ½in., and the top edge of cut stretched out the same quantity.

Add ¾in. spring at top of seat seam.

In measuring up the seat allow 2 inches, and twice as much as allowed on topsides beyond B, viz., ¾in. to the seat, which in this case is 3½ inches.

There is no fulling on over seat of undersides in this case, as that is only required when tight breeches are favoured.

To get the length of knee, small and calf, sweep from hip and measure up these parts plus 1 inch in each instance. Take out the under-cut, as shown, of 1¼in., commencing at knee on sideseam, and terminating at small of leg-seam.

The balance-marks are clearly indicated on the diagram.

In making up these breeches the usual general rules should be followed and satisfactory results will be obtained.

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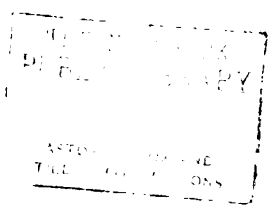

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25/9/14

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The Gentleman's Tailor.

WITH WHICH IS INCORPORATED THE "MONTHLY"

Tailor & Cutter.

AND

LONDON ART FASHION JOURNAL.

PUBLISHERS AND PROPRIETORS:

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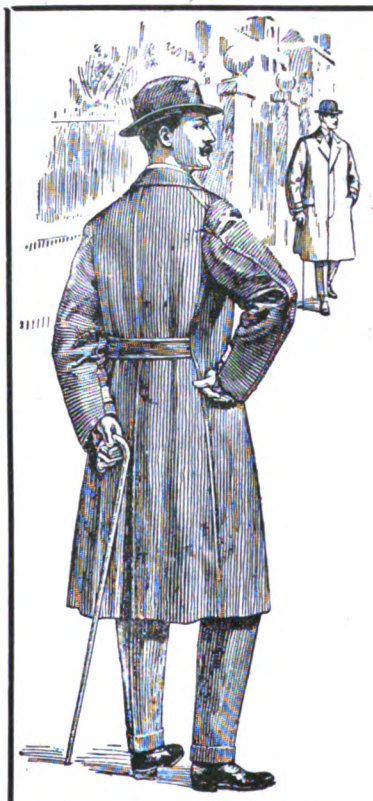

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The Gentleman's Tailor.
WITH WHICH IS INCORPORATED THE "MONTHLY" Tailor & Cutter.

Vol. XLIX. No. 10. OCTOBER, 1914. Price 1s. 0d.

FASHIONS FOR THE MONTH.

This is the month when, it is considered, the overcoat season commences, hence fashionable styles of overgarments must predominate in our presentation plates for this month. The demand for overcoats may not be great this Winter, owing to the war, but it is as well to be prepared with suitable plates of the latest favourites.

The split-sleeve Chester is sure to meet with approval, and bids fair to be the coat of the season.

We present an excellent illustration of this coat made from a cheviot. It is loose-fitting, with fly fronts and neat lapels, and centre-seam and vent. The seam in centre of sleeve, running in line with the shoulder-seam, gives the coat a distinctive effect. All the seams are stitched broad, and turn-back cuffs are put on the sleeve cuffs.

An excellent view of the back of this coat is given on the plate.

The second plate depicts the deep-scye Poncho-sleeved Raglan. This is an ideal sporting overgarment, the unique arrangement of the sleeves providing every freedom for the movement of the arms.

This coat is made very loose, and has the seams all double-stitched broad to give a bold appearance.

The plate shows a button-through front, with vertical pockets and a neat D.B. lapel. The sleeve is all in one piece, and is shown finished with turn-back cuffs.

For winter wear overcoats of this type are generally lined with fleece lining for warmth. They are, without doubt, a boon for sportsmen.

For a smart Winter Lounge Suit our third plate commends itself. The fronts are made to button three, and finished with neat D.B. turns. The bottoms of the fronts are cut away a little, and look smart.

Three pockets are placed outside, and the edges are finished with a neat swelling. The waist is slightly defined, and the back has a centre-seam and vent

The vest worn is the plain S.B. no-collar, buttoning fairly high.

The trousers are of moderate width and are finished with permanent turn-up and creased fronts.

Our plate shows this very smart suit made from a grey tweed, which is a very suitable material for the times we are experiencing.

This plate cannot fail to be of service to our readers.

The fourth plate is an excellent illustration of a new branch of our national service, viz., the Army Flying Corps. We have had this plate specially prepared for the benefit of our readers during the war. It is made with an ordinary Lounge back, and a Lancer-shaped front, with a fly, thus hiding the buttons. The sleeves are plain, and two flap pockets are placed on the skirts. The collar is of the panteen type, and acts as a protection to the throat. Shoulder-straps are worn, whilst the emblem of the Corps is worn on the left breast, as indicated. The cap worn is very similar to that worn in some of the Scotch regiments.

The breeches are wide about the thighs and tight-fitting at the knees, where they button on the fronts.

The illustration shows the khaki uniform for a lieutenant. Regulation puttees and boots complete the outfit.

Since the war began we have supplied a large number of patterns for almost all kinds of military units of the various branches of the service.

Full particulars of the different military uniforms, with diagrams, have appeared recently in the "Tailor and Cutter."

We may remind the reader that we stock model patterns of both the Poncho and split-sleeve Chester, which we have offered at special rates at various times.

Our pattern department is in full swing, and open to receive orders as usual, hence applications for patterns for military work that our customers may secure will receive our best attention, we having made special arrangements whereby reliable patterns may be secured. Address The John Williamson Co., Ltd., 42 Gerrard-street, W.

We may state that orders by telegram accompanied with the telegraphed remittance, receive our immediate attention.

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HUNTING COAT.

BY WEST END CUTTER.

One of the finest sights I ever remember seeing, on an October morning, was the Hunt meet of a well-known pack. The dogs were evidently conscious of what the crowd were there for, by the intelligence they exhibited in things around them, and when I turned my attention from them to the horses, and the beautifully dressed riders of both sexes, the impression made on my mind was ever to remain.

I can quite understand the pleasure and real enjoyment such meetings give to those who are favoured to attend them, and although hunting in some respects may be cruel, I hope it may be a long time before this English sport is cast aside by the wealthy people of the land.

The suit I am about to describe is a reproduction of one recently made for a member of the East Cornwall Hunt, and who is a very popular and wealthy West Country landowner.

DIAGRAM 1.

In Diagram 1 I have laid down the style of the coat. It was made from a treble black melton, and lined in the usual way, with the body and sleeves of a check flannel, and the skirt of a thin melton.

To draft, commence by squaring down from H to C, and out to the front line at B.

From A, come in 3 inches for width of back neck. Continue on to 16 inches for the front neck, and continue to 18½, B, for front line. This distance is always ½in. more than half the breast.

Come down from A 2½ inches.

Square out from here to 8 inches for width of back plus seams.

Make the depth of scye one-fourth breast, 9 inches.

The natural waist line is 17 inches from A, and the fashionable waist 18½. The full length is 36 inches.

Now square out from all those points to the front line.

Square down from 8 to 8.

Make width of back scye 2 inches.

Draw a line from 8 through to back neck, and up through to 16 inches.

Make the width of the front shoulder a little less than the back.

Come in from 9 ¾in.

Continue on to 8 inches, 9¼ to 12½ for front of scye, and to 18½ for front line.

Make the front edge 22 inches.

Now complete the shape of the shoulder and scye through the points given.

On the natural waist line come in 1 inch.

Continue on to 3 inches, 4½, 8½, 9½, 13, 13¾, 18½, and to 21½ for the run of the front edge at this point.

Square down from the hip button, 9 inches.

Draw a line from this point through to the bottom.

Come out 1¾in. for spring of seat.

Draw a line as shown, and add on ⅝in. for round.

Shape the waist-seam as shown.

Take out 1 inch between run of forepart and that of the skirt.

Now complete the coat through all the points as indicated by the drawing. There is an outside breast pocket with flap, and there are also pockets in the skirt with a flap slightly on the slant, and in the position as shown in diagram.

THE SLEEVE. DIA. 2.

Commence by drawing line X X.

Come down 4½ inches for depth of hind-arm pitch.

Continue on to 14 inches for elbow, and to X 25 for full length of sleeve.

Square in from 4½ to 9, and down from here to bottom line.

Draw a line from 9 through to X.

Come in from X 3½ inches.

Square up from here 3 inches.

Hollow the forearm 1 inch.

Raise the cuff 1½in.

From square line make the width of cuff 6½ inches.

Now complete the top half through all the points.

Come in from X 2 inches for the run of the under-half, and hollow it as illustrated by diagram. It is fatal to the clean hang of a sleeve if this is hollowed out too much. It produces a lot of stuff from X down to 4½, and creases across the top half from the forearm pitch, and when the arm is raised the sleeve runs up badly, and gradually gets much too short in wear.

THE VEST. DIA. 3.

The style of vest here shown is that of the slip collar, and in character is out of the usual run, by the fact that it is cut longer, and has flaps to all the pockets, and a slit fairly deep at the side. The bottom button is never used, and because of this it is cut away from the second button up.

To draft, commence by squaring out from A to B, and from A down to C.

Come in from A 3 inches, and raise above the line 1 inch.

Make the front neckpoint 16 inches, and the centre breast line 18½ inches.

Square down from here to bottom.

Come down from A 2½ inches, and 9 inches for depth of scye, 17 for natural waist, and 25 inches for full length.

Square out from 2½ to 7½ inches.

Square out from 9.

Hollow the back ⅝in.

Continue on to 7½, 10½, 13, 18½, to 21¼ for front edge.

On natural waist line hollow back 1½in., and hollow sides ¾in. each side of square line.

Come up from square line 5 inches for the run of forepart.

At this point hollow the forepart ¾in., as shown.

Now outline the whole through all the points in the manner indicated by the drawing.

THE BREECHES. DIA. 4.

Nowhere can be seen smarter breeches than those exhibited at the "Tailor and Cutter" Annual Exhibition. I am quite aware there are men who think they could easily produce better garments; but, at the same time, they are clever and wise enough to keep out of it, in case they should be beaten.

The drawing here represents a smart style, and one that will produce a good fit, if it has imparted into it the ordinary skill of the breeches maker.

To draft, draw a side line, X X.

Come down 2 inches, 12 inches for depth of rise. Continue on to 28 inches for knee, 30½ for small, and 33½ for full length.

Come in from 12 5 inches and 9; come in from 28, 4 inches and 8¼.

Draw a line through those points.

Square back from this front construction line to the side line.

Go out from 9 to 11½ and 12½.

Come out 8 inches for width of top half at waist.

Come out again from 12, 1½in. for round of sideseam.

Go out 3¼ inches from centre line at knee, 3 inches at small, and 3½ at calf.

Come outside this centre line 1 inch at all three points.

Now outline the top half through the points given, taking out a cut at knee on leg-seam in the direction shown, of 1½in., and your top half is complete.

To produce the under half, come out from 12½ to 14½, and come up from 9 inches to 9.

Draw a line from 12½ through to 9.

Measure up the waist and make it nearly 2 inches over the half, 17½.

Take a cut out of the underside at knee in the direction shown, to equal the cut in the top half at the leg-seam, grading to nothing at the side.

Measure up the knee, small and calf, allowing a bare inch for seams.

Now complete the whole as shown by the diagram and your garment is finished.

For the method of making-up, etc., look up the back numbers of the "Tailor and Cutter," where you will find all you need.

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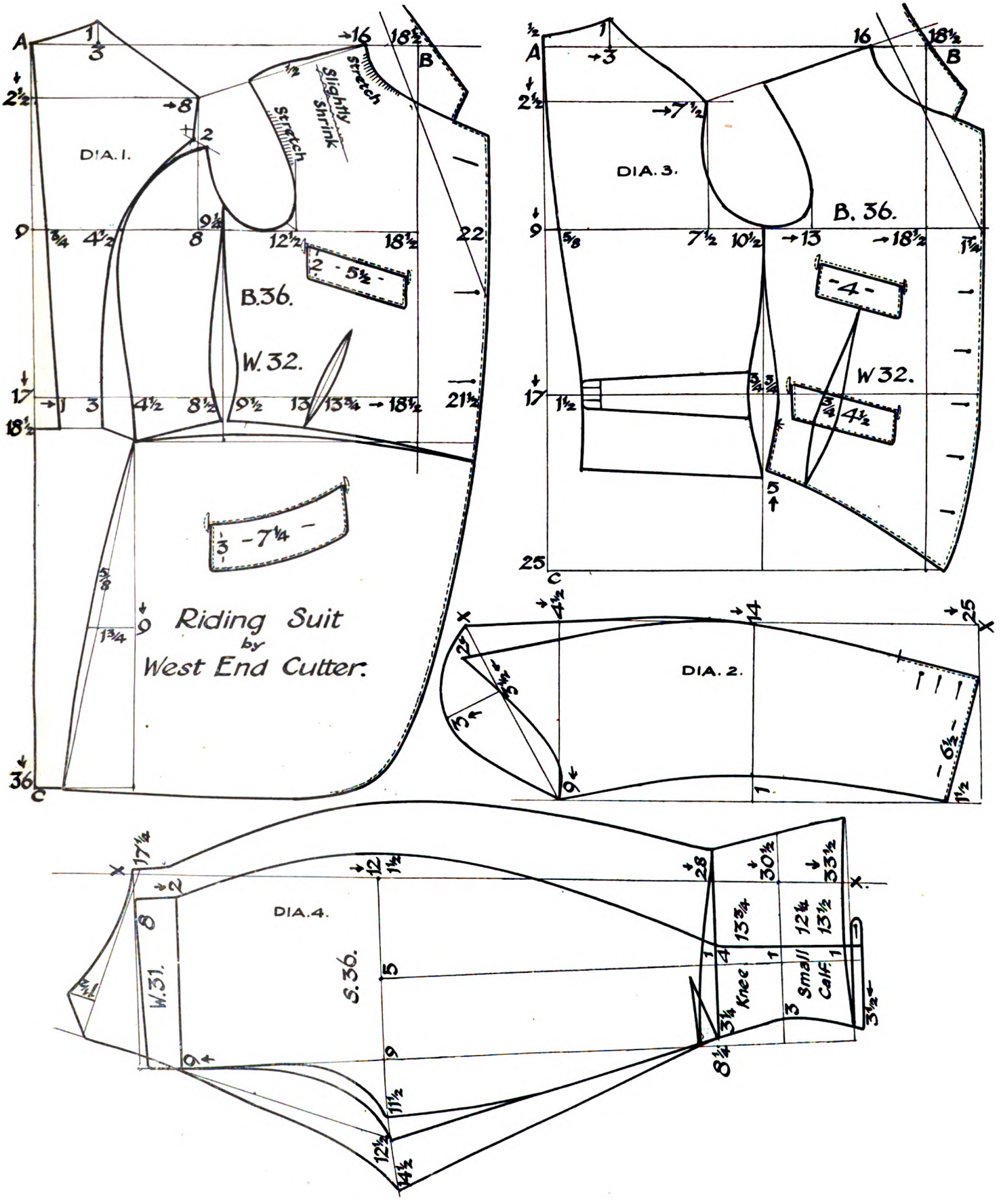

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INTERVIEWS WITH NOTED TAILORS.

BY OUR SPECIAL COMMISSIONER.

A BOND-STREET OVERCOAT.

The accompanying diagram is one of the new designs of Winter Overcoats which are now being introduced by the firms that make up a few models for the benefit of their customers at the beginning of each season.

Our Commissioner has had the opportunity of examining some of these, and the lull in the season's trade amongst cilivan tailors has enabled them to create a few models which, we believe, will minister to the wants of all well-dressed gentlemen who have not gone to the front.

One of our former students, whose whereabouts we were unable to trace for a period, recently came again within our ambit as head cutter in a Bond-street firm, and to him our Commissioner is indebted for the following suggestions on the new designs of overcoats.

In reply to a few questions on the introduction of new styles such as the Kimono, he said: "The loose-fitting styles had almost run their course, but there were many men who liked novelties, and the would give anything really new a trial. A five pound note did not disturb them if it was not a success."

He had no doubt some men would wear the Kimono, just as some others would always prefer the loose-fitting overcoats, no matter whether they were in or out of fashion. His own impression was in favour of the closer-fitting overcoats, and the placement of the seams, so that they gave the appearance of a figure even if the waist-line had vanished, and girth of waist exceeded that of the breast.

The overcoat proper would always be worn, but the newer designs were more of the Paletot order, but not the Paletot of a generation ago. The lines then were cut similar to those of a Frock Overcoat, but the latter had got an innings in recent years, and something new was now due.

Our Commissioner's informant presaged a return of the Paletot, with the lines arranged on a wider scale than the old Frock Coat styles. The width of the back on the waist line of the new models was usually 4½ to 5½, when finished, and instead of the ordinary back-tack, a box-pleat extends from the waist downwards. Another method is to finish the back with a very wide tack, 3 to 3½ inches. The object in both cases is to give plenty of material to allow the wearer to sit in a motor car comfortably, or to promenade rapidly without the skirts gaping as if there was not enough material in the garment.

The materials from which these new Paletots are being made are all of a clean-cut surface, such as venetians, Scotch twills, fine meltons, whipcords and kindred makes. For immediate wear the light greys are the leading colour, but they are finished with a velvet collar and cuffs. There are also some being made in the new blue-grey shades which came into the market two seasons ago. These are also finished wtih black velvet collar and cuffs.

The two-button fronts are likely to be most popular, although those who like the chest protected may like the number increased to three; but that, it was pointed out, would not be so appropriate for the accompanying design.

The lapel, it will be noticed, is cut in the usual single-breast style, although the overlap is double breast. The other point is the allowance on the sideseams for pleats. These are sewn down and pressed, but when finished show a soft roll all the way from waist to the bottom.

The accompanying diagram represents a 36-inch breast pattern, which can be reproduced with an ordinary inch-tape, or larger sizes by a graduated tape.

THE DIAGRAM.

Square lines A B and A 21½ at right angles to each other.

Mark down back line as follows:

A to 3 is the level of the shoulder-point.

A to 5½ the level of the back pitch.

A to 9½ is the level of the armhole.

A to 17½ is the waist length.

A to B is the total length of the coat.

Square line from 3 to D, the shoulder-point.

From 5½ through back pitch to F at level of front scye.

Measure across from 9½ to 7¾, thence to 11½ and 13½ at front of scye.

From 9½ to 17 is the level of the neckpoint, while from 9½ to 22 is the centre line.

Mark across the top or neck line, ¾ to 3.

From ¾ A to 8 is the level of the shoulder-point of backpart; and ¾ A to 11 is the level of forepart shoulder-point.

Continue across to 17, the forepart neck-point, and to 21½ the starting-point of centre line.

Mark in ¾in. at the waist line, 17½, and draw the back-seam from A to the waist line, and continue back line through a point 9 inches below the waist to full length of the coat.

Form back neck by curving line from A to 3.

Measure width across the back, 7¾, from opposite 5½, and curve section from D to top of sideseam.

Draw the shoulder-seam from 3 to D.

At point 11 mark down 2 inches, and draw line from 17 to C. The width of the shoulder-seam should be ⅜in. less than 3 to D.

The armhole should now be formed by drawing line from C to F, thence towards 13½, 11½ and upwards towards D.

The neck or gorge is formed by marking down from 21½ to 3½.

Curve the line from 17 through 3½ to the full width required for the lapel, 3 to 3½ inches.

Having completed the shoulders and neck, you may now turn attention to the bodypart of the garment.

Make the width of the backpart, on the waist line, one-third of the scale (18) less 1 inch, equal to 5 inches.

The suppression on the waist line is 1¼in.

The cut under the arm starts at 11½, and is continued down to 4 inches below the waist line, the extreme width for a normal figure being ¾in.

Make up size of the waist by measuring across backpart, thence from sideseam to underarm cut, and to the centre line at 22½, there should be an allowance of 3½ over the half waist for an easy-fitting coat, and only 3 inches for a tight-fitting garment.

In order to complete the length draw the sideseam of the backpart straight through, and add 1½in. inlay all the way down.

The sideseam of the forepart overlaps the backpart to the extent of 1 inch on the hip line, and is continued through so that it overlaps quite 4 inches at the bottom of the skirt.

Complete the centre line by drawing from 21½ on neck line through 22 on the breast line, 22 on the waist line, to L at the bottom.

The length from 22½ at the waist to L on the forepart is made 1½in. longer than 17½ to B on the backpart.

Complete the run across the bottom.

The button-stand or overlap is made 3½ inches at least, and is added all the way down. There is no point on the lapel, but a cut of ½in. is taken out of the gorge at the centre line.

The side-pocket is arranged on the slant. The position of the ordinary pocket may be taken as a guide.

Mark up 1 inch at the front and down 1 inch at the back, and of the normal pocket-mouth, and this gives the correct slant. The flap of a normal size is 7 inches long and 2½ inches deep.

The outside breast pocket is rather below the breast line, and is 5½ to 6 inches long; welt 1 inch deep. When arranging the position of this pocket see that the front end is clear of the outside edge of the lapel.

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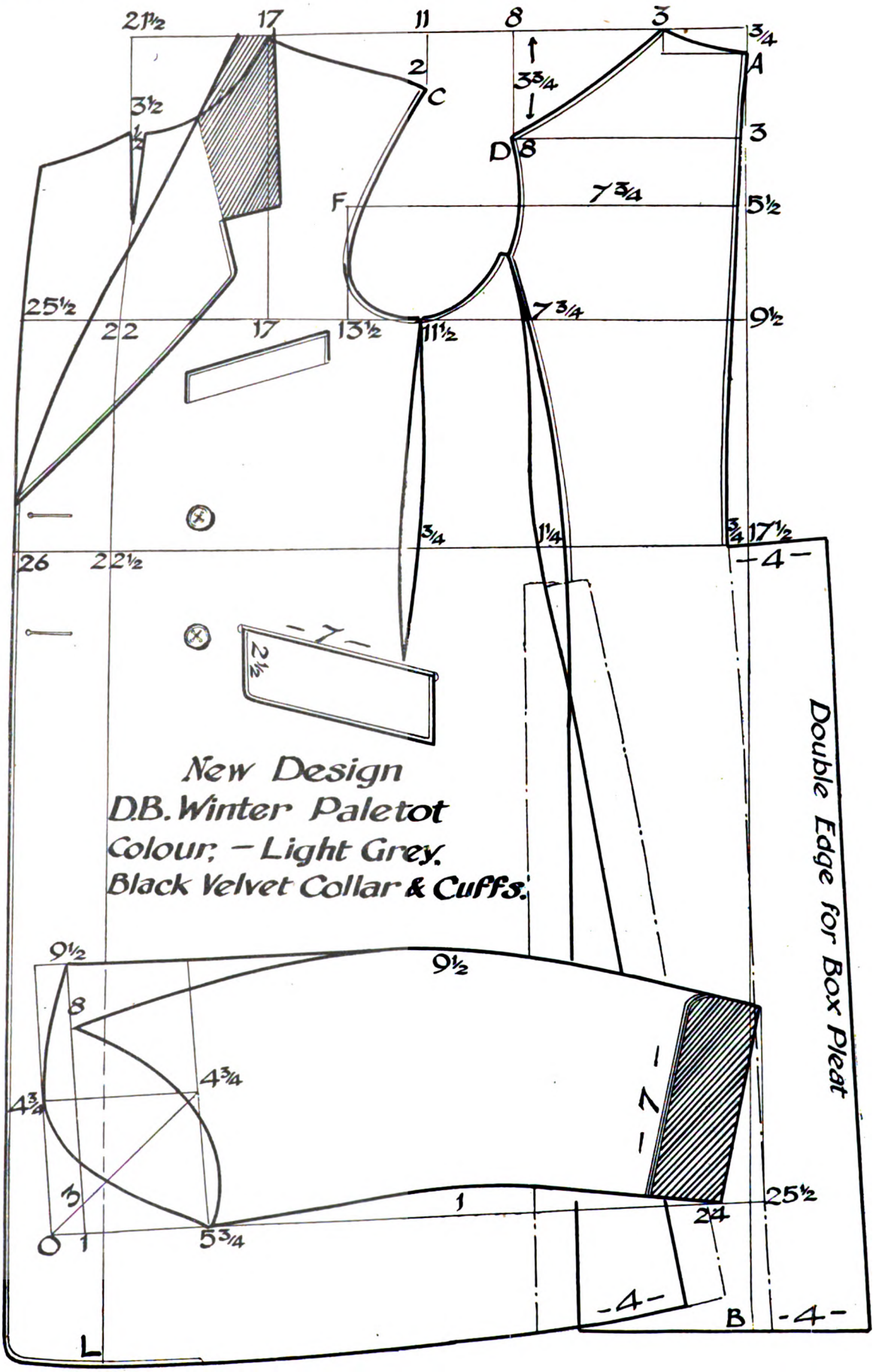

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THE SLEEVE.

Square lines at right angles to O.

O to $5\frac{3}{4}$ is the width across the armhole.

O to 1 is the depth of the hindarm-seam.

From 1 to $9\frac{1}{2}$ is the width of the topsleeve.

O to $4\frac{3}{4}$ is half width of topsleeve.

Square line from $5\frac{3}{4}$ to $4\frac{3}{4}$, and from $4\frac{3}{4}$ to O.

Draw round of sleevehead from $5\frac{3}{4}$ through 3 to $4\frac{3}{4}$, and thence to $9\frac{1}{2}$.

Mark width of undersleeve from 1 to 8, and hollow line of undersleeve from $5\frac{3}{4}$ to 8.

Mark off length of forearm-seam, $5\frac{3}{4}$ to 24; or hindarm-seam from $9\frac{1}{2}$ at top of hindarm to the elbow and cuff.

The width at the elbow is $9\frac{1}{2}$, with 1 inch hollowed, and at the cuff 7 inches, and slanting downwards $1\frac{1}{2}$in. from the forearm-seam. The velvet cuff is $2\frac{1}{2}$ inches deep.

Variations can be made in the placement of the seams, but the outlines should not be varied to any great extent, except to meet the requirements of the customer.

Our Full-Size Pattern.

FASHIONABLE DRESS COAT,
36 BREAST.

The pattern given in this issue takes the form of a fashionable Dress Coat cut in the latest West End style.

All the features are well brought out by the drawing herewith, representing the flat outline. It will be seen that the waist is short and close-fitting, the skirts swallow cut and of good length, and that the revers are kept on the short side comparatively with the length of roll, consequently there is a good length of collar.

The pattern consists of six parts, namely, front, sidebody, back, skirt, sleeve and collar. Punched holes show the vees and undersleeve, whilst balance notches are put in at the waist and breast lines, also at the pitches.

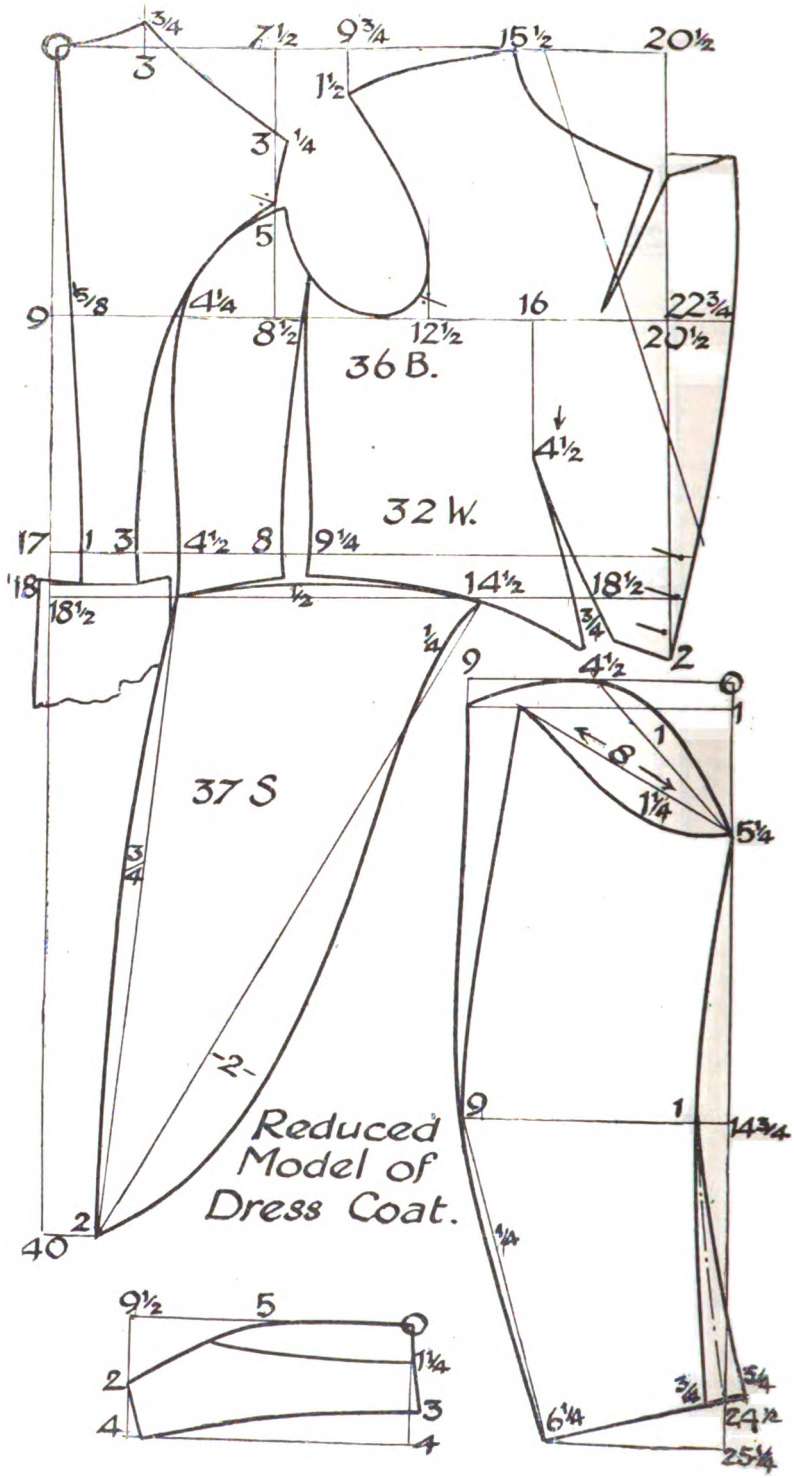
If $\frac{1}{4}$in. seams are consumed in the making it will be suitable for a man measuring 36 chest, 32 waist, 37 seat. The length is cut 18, 40, and the sleeve $6\frac{3}{4}$, $31\frac{1}{2}$.

It may be taken from $1\frac{1}{2}$yds. of 54 or 56-inch cloth.

Lay back to crease and opposite place skirt with forepart and inner collar between.

Put the sidebody to the selvedge, and follow with the sleeves and outer collar, the latter at bottom of back.

Special patterns cut to measure in this style at 1s. 3d. each; set of seven for 5s. When ordering quote "C.P.G. Dress Coats."



REDUCED MODEL OF OUR PRESENTATION PATTERN.

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The Cost of Making Military Garments.

Just at the present time when the making of military garments occupies the primary position in the tailoring trade, and when many enquiries are reaching us respecting the price paid for the making of Service Jackets and other garments, it will be of interest for us to make some reference to the new Military Log which has been agreed to by the representatives of the Association of London Master Tailors and the Amalgamated Society of Tailors.

It will be remembered that, at the time of the strike, a couple of years ago, we were enabled to publish the Military Log, which had been in preparation for some years, and was at that time submitted by the men for the masters' consideration. Nothing definite appears to have been done at that time, though it doubtless gave a decided impetus to the formation of the Log which we now have under consideration.

The altered conditions of life have necessarily affected the Army, and garments are now required for special purposes which were quite unthought of in the days of old. For instance, the organization of a corps of flying men would have been looked upon as the wildest dream 20 years ago; but now that it has become an accomplished fact, regulation garments have had to be provided, and the Army authorities have issued orders respecting the shape and style in which these have to be made. It consequently became imperative that a definite basis should be arrived at with respect to the payment for the making of these.

The uniforms of to-day are of a very much more practical and simple character than was the case of yore, so that the complete Log is of a somewhat simpler character. There is, however, a wider variety of garments made at the present time than was formerly the case, so that the Military Log runs into 46 pages, and it can be supplied by us, post free, for 2s. 9d., cash with order.

The following are the leading findings, the number of hours given being the time allowed for the start, the extras being added afterwards.

LONDON MILITARY LOG SUMMARY.

	Hours
Universal Frock Coat, collar felled on, start	38½
If seamed on	39¼
There are many extras.	
Universal Service Mess Jacket	22¼
There are many extras.	
7th Hussars Mess Jacket	31¾
8th Hussars Mess Jacket	37¼
Infantry Mess Vest	11
If with Roll Collar	11½
Blue or Khaki Service Jacket	37½
Blue Patrol Jacket (old pattern)	21¼
There are many extras.	
British Warmer	25¾
Ditto for Flying Corps, with flying front	27¾
Greatcoat	27¾
There are many extras.	
Aide-de-Camp's Tunic	52¼
Aide-de-Camp's Undress Frock	41½
General Officer's Tunic	54
Staff Tunic	56½
For Colonel	60
Household Cavalry Tunic	45¾
Horse Guards' Summer Frock	135
Life Guards' Summer Frock, including the trimming of sleeves	185
Life Guards' Winter Frock	52
False Jacket (sewn on to coat) for Royal Horse Guards	10
Life Guards', ditto	10½
Royal Horse Guards' False Jacket cut as Vest	24
1st and 2nd Life Guards' False Jacket cut as Vest	26¼
First Life Guards' Mess Jacket (Household Cavalry)	39½
2nd Life Guards' Mess Jacket for Field Officer	44
Royal Horse Guards' Mess Jacket	41
2nd Life Guards' Mess Vest	17¼
1st Life Guards' Mess Vest	20¼
Royal Horse Guards' Mess Vest	15¼
Dragoon and Dragoon Guards' Tunic for Captain	74¼
Ditto, ditto, for Field Officer (old regulation)	81¼
Carabinier's Tunic	89½
Field Officer 20 hour extra.	
Hussars' Tunic	80
Lancers' Tunic	67¼
R.H.A. Dress Jacket	90
Artillery Tunic, Lieutenant	59½
Ditto, Captain	75½
Ditto, Field Officer	89½
Royal Engineers' Tunic	56
Foot Guards'	54
Irish Guards' Tunic	55
Foot Guards' Frock	78¼
Infantry Tunic	50
Leicester Regt. Mess Vest, 1st and 3rd Battalions	16¾
2nd Battalion	17¼
King's Own Scottish Borderers' Mess Vest	11½
South Lancashire Regt. Mess Vest	16
King's Own Yorkshire Light Infantry Mess Vest	15
Highland Light Infantry Mess Vest	16
Queen's Own Cameron Highlanders Mess Vest	14½
Connaught Rangers Mess Vest	12½
Argyll and Sutherland Highlanders Mess Vest	13¾
Infantry Vest (old pattern with hook and eye)	15¾
The Yorkshire Regt. Mess Vest	28¼
Welsh Regt. Mess Vest	26¼
Loyal North Lancashire Mess Vest	27
Highland Doublet	72¼
Highland White Shell Jacket	29
Rifle Tunic	63½
Scottish Rifles (Cameronians) Doublet	73¾
Patrol for King's Royal Irish and Scottish Rifles	69¼
Patrol Jacket for Rifle Brigade	66½
60th Rifles Mess Jacket	28½
Army Service Corps Tunic	52
Army Medical Service and Indian Medical Service Tunic	45½
Surgeon-General Tunic	68
Army Medical Service Colonel's Jacket	51½
Royal Army Medical Corps Tunic	44
Director-General's Tunic, Army Veterinary Service	93
Colonel's Tunic, Army Veterinary Service	87
Army Veterinary Corps Tunic	76
Army Ordnance Department, Principal Officer	66¾
Army Ordnance Department, Colonel's Tunic	56¾
Army Ordnance Corps Tunic	50¾
Army Pay Department, Colonel's Tunic	56
Army Pay Department Tunic	43½
Flying Corps D.B. Service Jacket	35¾
(If fronts shaped to neck and fixed on shoulders with glove-fasteners, extra	1½
Royal Marine Light Infantry Tunic	54
Royal Marine Artillery Tunic—	
Lieutenant	70½
Captain	81½
Field Officer	98½
Royal Marine Artillery Mess Jacket—	
Lieutenant	45½
Captain	56½
Field Officer	62½
Royal Marine Artillery Mess Vest	22¾
H.A.C. Tunic	91¼
King's Royal Rifles Mess Jacket	73½
Cavalry Frock (old pattern)	108
There are many extras to this.	

Owing to the pressure on our space in consequence of the insertion of so many articles on Military Garments, we are compelled to hold over some of our regular contributions, including those on Clerical Garments, and "Marcus Cicero's" contribution. These will appear next month.

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THE JUNIOR CUTTER'S INSTRUCTOR.

CONTINUED FROM LAST MONTH.

COMMON DEFECTS: THEIR CAUSES AND REMEDY.

Having described at length the system for producing a coat, together with a clear conception of the principles upon which the system is based, we proceed next to deal with the cause of defects, and also describe remedies for the same.

No doubt many of our readers will say: "But why do you have alterations? Cannot you cut so that there will be no defects?"

In reply to those who think that we may point out the fact that not only is the human figure a mobile one, which causes it to be a difficult one to clothe, but we have also the individuality of the customer prominent, and their fads and fancies have to be satisfied; and thus it often happens that the cutter has the customer's head to fit, as well as his body.

A cutter's ability is judged by the number of alterations he has. Of course, this is greatly affected by the class of trade he is engaged in.

For instance, a cutter in a high-class trade, where high prices obtain, has naturally more alterations than one in the cheaper trades, where the customers are not so particular.

The highest degree of skill in the cutter is found when altering a bad fitting garment so as to produce a satisfactory fit. Many a cutter has made his name by his ability to do this. It requires far more thought and technical knowledge of the principles of cutting, combined with crystallised experience of the board, than any other branch of his calling.

HOW ALTERATIONS ARISE.

First, incompetency on the part of the cutter. This may arise from lack of practical cutting experience, or it may happen that the cutter is not fully conversant with the principles of cutting. Something more is necessary than merely studying the drafting of garments. You require to thoroughly understand cause and effect. By that we mean how one part of a garment affects another when some discrepancy takes place, or some superfluous quantity has been added, unwittingly, of course.

This is the most important study in the trade, and should receive every thought from not only every student in cutting, but from practised cutters also, for every day brings some new complications along, for methods of making up are undergoing a change in the direction of factory lines.

The second cause is inability to grasp the customer's wishes, and this often proves a difficult task, in ladies' tailoring, especially.

When taking the order the cutter must be able to grasp fully his customer's ideas, not merely of the garment as a whole, but also the smallest details. Many a customer thinks more about a pocket than about the fit. Customers' ideas vary very much regarding fit. One man favours an easy fit, whilst others like to feel their coats.

It is essential that a cutter have a correct idea of what constitutes an ideal fitting garment, and must also be able to quickly grasp his customer's wishes as regards fit, detail, and style, and then be able to infuse them into the garment during production.

WHAT CONSTITUTES A FIT?

This is a question that even many of our best cutters fail to find words to answer.

The writer was once asked the question at a foremen tailors' society meeting, and had to put on his considering cap to find a suitable reply.

Briefly, a satisfactorily fitting garment is one that fits the figure comfortably without undue creases or folds, in harmony with the trend of current fashion; and also one in which form has been infused so as to enhance the natural form or shape of the figure.

Carelessness and bad workmanship probably cause more alterations than anything else.

In booking the order, the cutter should make it a habit to check the measures taken, so as to prevent any being omitted, whilst all deformities should be noted, as well as every little detail as to style, etc.

When cutting out, he should carefully check the draft to see if anything has been omitted.

In trimming, fitting, re-marking, examining the finished garment, etc., this systematic checking is invaluable, and, if made habitual, alterations will prove to reach a low minimum.

Many an alteration is caused through the want of a proper understanding between cutter and workmen. The cutter should be able to direct his workhands how to proceed in the making-up of the garments, such as where to shrink, stretch, full on, hold tight, etc. Experienced cutters will tell you that they find they have to cut to suit their workhands to a great extent.

Of course, as we have already mentioned, it greatly depends on the class of trade. In high-class trades more manipulation is done than in the cheap trades. We believe that every garment should be cut with as much care as if it was not to be tried on. Don't leave anything to chance, as many do, by leaving inlays at every conceivable part. Aim at cutting to fit, in the first instance, and then try-on in a forward baist. By that we mean, have all the shrinking and stretching of the shoulders done, and the canvas slashed and wedged, so as to retain the form infused, while the sidebodies must be shrunk in the centre.

The round on skirt must be worked back on to the hips.

The seams will all be baisted, and a collar properly cut and made and baisted on, together with both sleeves baisted in. This allows the cutter to form a good idea of how the finished garment will look when completed. If the facings are baisted in an even better idea may be formed.

One of the first questions that a cutter is confronted with in his career is the all-important one of inlays. We do not advocate leaving too many inlays, for you must remember that they often become conflicting, and, besides, if a careless workman makes the coat, defects may arise that will cause no end of trouble.

Inlays should only be left at the most vital parts, where an alteration to the balance of the garment may be effected, or the scye may be increased slightly.

The accompanying diagrams show where experienced present-day cutters leave their inlays. Half-an-inch is left at the top of the back; this is left with the view of letting the collar come higher up the neck if required. At the bottom of the back an inlay of 1¼in. or 1½in. each side is left, to form the pleats, while at the bottom about ¾in. is left to form a bottom facing upon which to fell the lining.

On the sidebody a useful inlay is that left at top, as shown shaded; whilst an inlay along both bottom of sidebody and forepart is very useful, in case the waist is too short.

On the forepart allow about 1¼in. down sides and about ¾in. at shoulders and down fronts.

On the skirt there must be a similar inlay for the pleats as that left on the back skirts; whilst an inlay down fronts and along bottom should also be left.

On the undersleeve, allow ¾in. down hind-arm, and about 2½ inches at cuff for facing.

Of course, there are many who do not allow an inlay along the waist and also down the fronts. We, however, think the inlay down the fronts is a very useful one.

After the fitting, the inlays may be cut off from the parts where any danger of contraction is feared.

On this diagram is shown where the manipulation should be specially treated, of which we shall have more to say later on.

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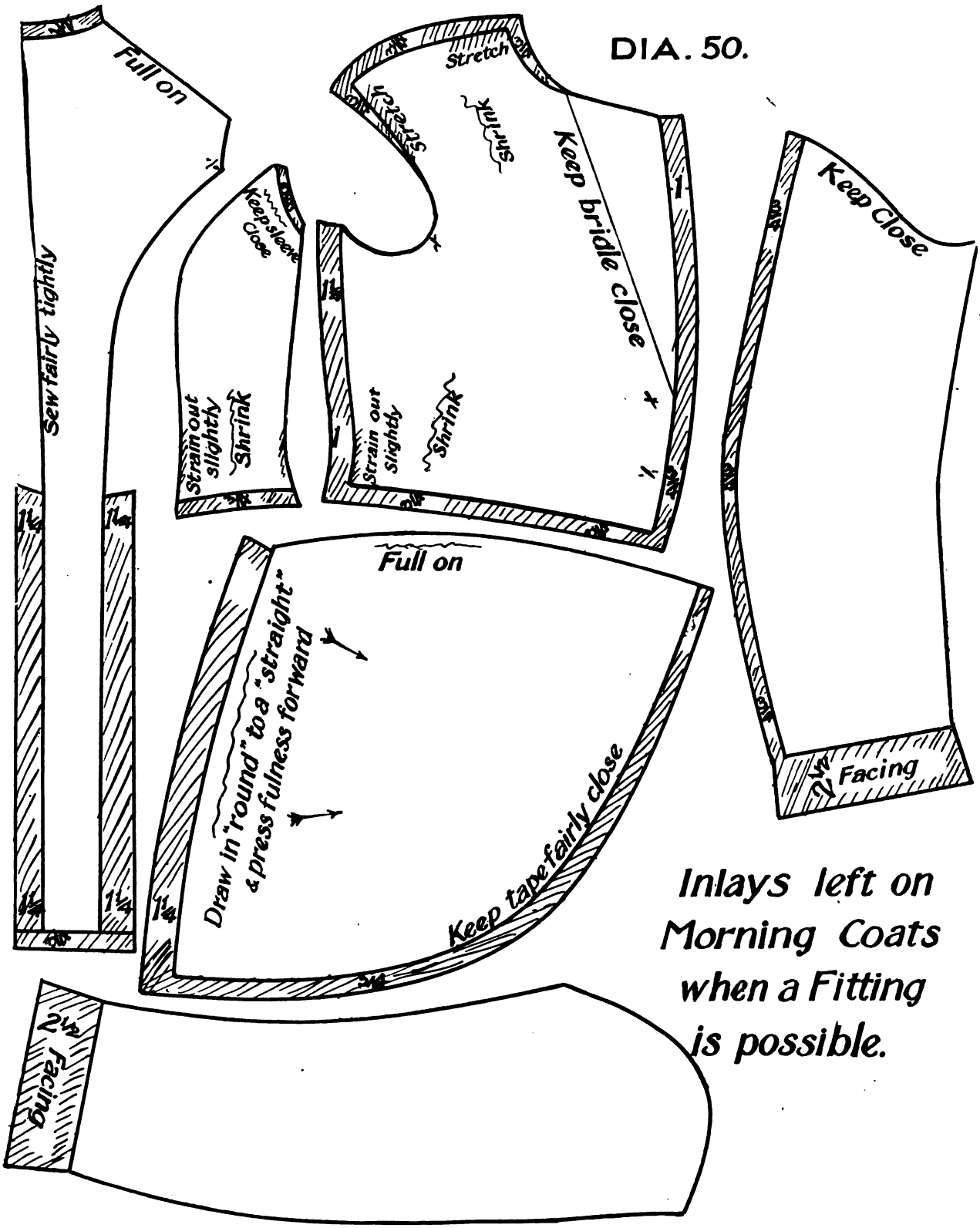

THE JUNIOR CUTTER'S INSTRUCTOR.

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Active Service Dress for all Officers of the Army.

It is our pleasure to record, at this critical period, that one section at least of the tailoring trade, namely, the military, is extremely busy, and in some instances all night and Sunday work is essential, and even then calls have had to be made upon the cut, make and trim specialists to lighten the burden and help during the rush.

We have been simply inundated with enquiries respecting the details of the garments needed for officers on active service, and in order to help our readers we publish in the present issue diagrams and instructions for making up those garments which are really needed just now; and it behoves every tailor who contemplates orders of this type to exhibit the military plates in a prominent position.

The first figure represents the Officers' Universal Service Dress, and is worn by all ranks, and practically every regiment when in the field.

We append an extract from the Official Regulations, and also show how the C.P.G. System may be adapted to the cutting of the Frock, Shirt and Overcoat:

"Gorget patches will be worn by General Officers and by the Staff Officers mentioned in paragraph 138, Dress Regulations, on the collar. These patches are smaller than those worn at present; samples are attached to sealed pattern garments. The gorget patches now authorised in paragraph 34, Dress Regulations, are cancelled.

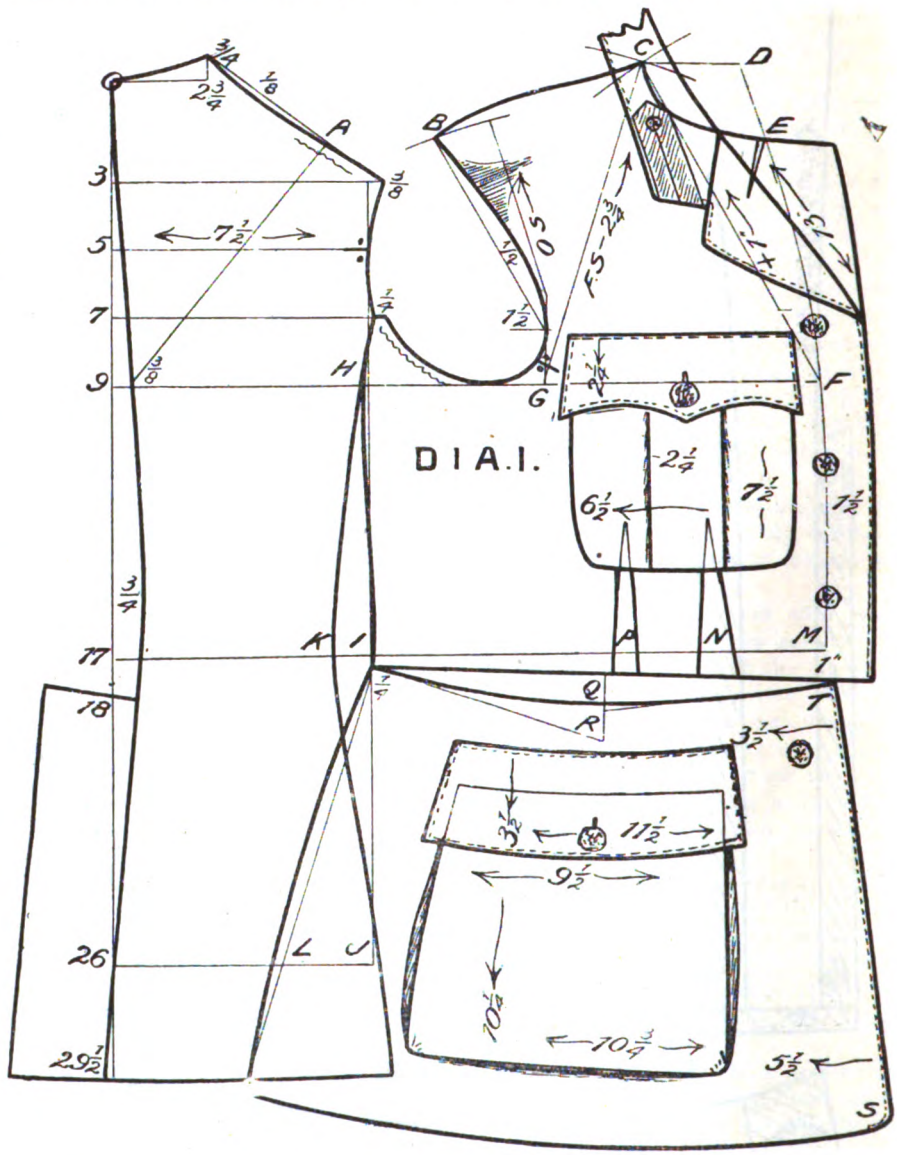
"Collar badges will be worn on the collars of service dress and khaki drill jackets by officers of services for which collar badges are authorised, except in the case of officers holding one of the appointments mentioned in paragraph 138, Dress Regulations, who will wear gorget patches.

Badges of rank will be worn on the shoulder-straps of all three garments by General Officers, and in the case of the blue serge frock and khaki drill jacket by all officers. Badges of rank will be worn on the sleeve of the service dress jacket by all officers below the rank of Brigadier-General, as at present.

"A white collar and black corded silk tie, fastened in a sailor's knot, will be worn with the blue serge frock, and may be worn with the service dress and khaki drill jackets when the latter are not worn on parade. On parade, a drab flannel shirt, drab collar and drab tie will be worn with the service dress and khaki drill jackets.

"Gentlemen Cadets at the Royal Military College, and at the Royal Military Academy, will adopt the new pattern service dress jacket, to be worn with a drab collar and drab tie, but without the braid and badges on the cuffs.

"Particular attention is to be given to see that deviations from the sealed patterns are not introduced, especially in regard to the size of the opening at the throat and the length of the skirts."



The following is our description of the sealed pattern, together with diagrams showing how the pattern may be drafted by the C.P.G. System:

S.B. Jacket, made in blue, khaki, or khaki drill, and worn in conjunction with flannel shirt of khaki colour, with Shakespeare collar and ordinary strip tie to match. To button four, and finished with a short turn (13 inches from nape to end of break for 36-inch breast). Four patch pockets, top two with 2¼-inch pleats sewn edge to edge, and made to button, and the bottom ones made in the form of bellows and covered by deep flaps. Edges stitched once by hand.

The half-coat is cut in three parts, consisting of forepart body, skirt and back. Two vees (pleats in drill) are taken out under the breast to confine it to the waist size. The back is cut waisty, and there is ample spring over the hips. The aim should be to provide plenty of width at shoulders and ease throughout scye and breast, bearing in mind that it is more or less a working coat, and must be rendered as smart as possible consistent with ease for free movements.

The shoulder-straps are cut double, as here shown, and seamed along under one edge. The collar must be cut with a long fall edge

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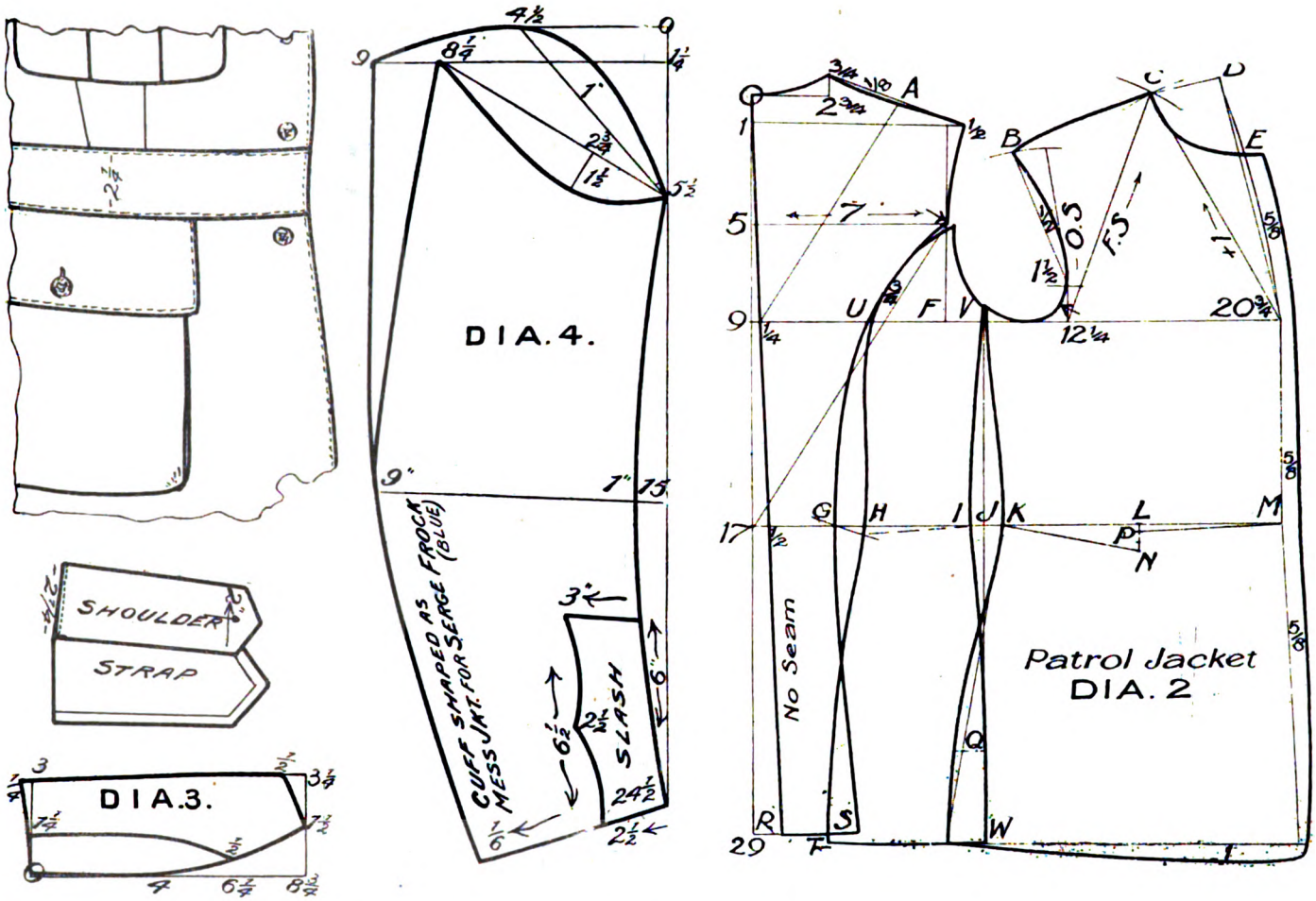

similar to the shape given by the reduced model, Diagram 3.

Rank badges are retained on the sleeve (the Brigade of Guards wear them at present on the shoulder-strap), but the coat has shoulder-straps without badges. Other badges, such as collar badges and gorget patches, will be worn on the lapels of the step-collar.

A belt is sewn on round the waist, and made so that it fits snugly when garment is fastened.

The back has a seam in centre and a slit below waist, having a good underlap left on to prevent gaping.

The shoulder-seam is kept ordinary, and is just covered by the wide shoulder-strap, and the latter, it should be noted, is not sewn in sleevehead but is secured on the sleeve-seam by private stitches. There is a small inside breast pocket with leather tab, and the lining in both the cloth garments is of italian.

The coat is longer than the old pattern, viz., 29 inches back length for 36 breast, 5ft. 8in. figure.

Although not stated, we take it that officers may wear white shirts or fronts with their black corded silk tie, and white collar with their indigo serge frock.

The cuff for the blue frock is similar to that worn on a Mess Jacket.

Taking the following sample set of measures, we will proceed to show how a pattern suitable for the three jackets may be drafted: Chest 36, waist 32, depth of scye 9, natural waist length 17, full length 29, across back 7, to elbow 20, to cuff 32, across-chest 8, front shoulder 12½, over-shoulder 17, neck 8¼ (½in. more than half linen collar).

THE SYSTEM.

Square O, 2¾, one-third of neck.

O to 3 one-third of depth of scye.

From 3 to 9 divided into three parts.

O to 17 the waist length; and from 17 to 26 the seat point, 9 inches down.

Apply the width across back on line 5, adding ½in. for two seams.

Go in 1½in. from I and shape the sideseam through J.

From ⅜ to F mark the half-chest plus 2½ inches, and go back to G the across chest plus ¼in.

Sweep C from G by the front shoulder less the back neck, and make from F to C 1 inch longer than from G to C.

Sweep B from G by the over-shoulder measure less the distance from ⅜ to A.

C to B ¼in. less than back shoulder.

C to D one-third of neck.

D to E ¼in. less than that quantity.

Curve D to F, from which point square down, and use this line as the centre when the figure is normal, or where the waist is 3 or 4 inches smaller than the chest.

For large-waisted figure go out from the squared line one-sixth of disproportion at M, whilst in the extra small-waisted figures we reduce the size by enlarging the vees and waist suppression.

Add 1½in. button-stand and lapel, as shown, making the length of turn 13 inches as an average. This quantity denotes the actual length of crease-row from back neck to lapel end.

Take out P and N, reducing waist to within 1 inch of waist measure.

Place Q at half-way between M and I.

Go down 1 inch for front spring at Q and 2 inches for the back at R, making L ¼in., and ¼ R square, and also square lines T S and T Q.

THE SLEEVE.

O to 1¼, 1¼in. always.

O to 5½ as H to G, Diagram 1.

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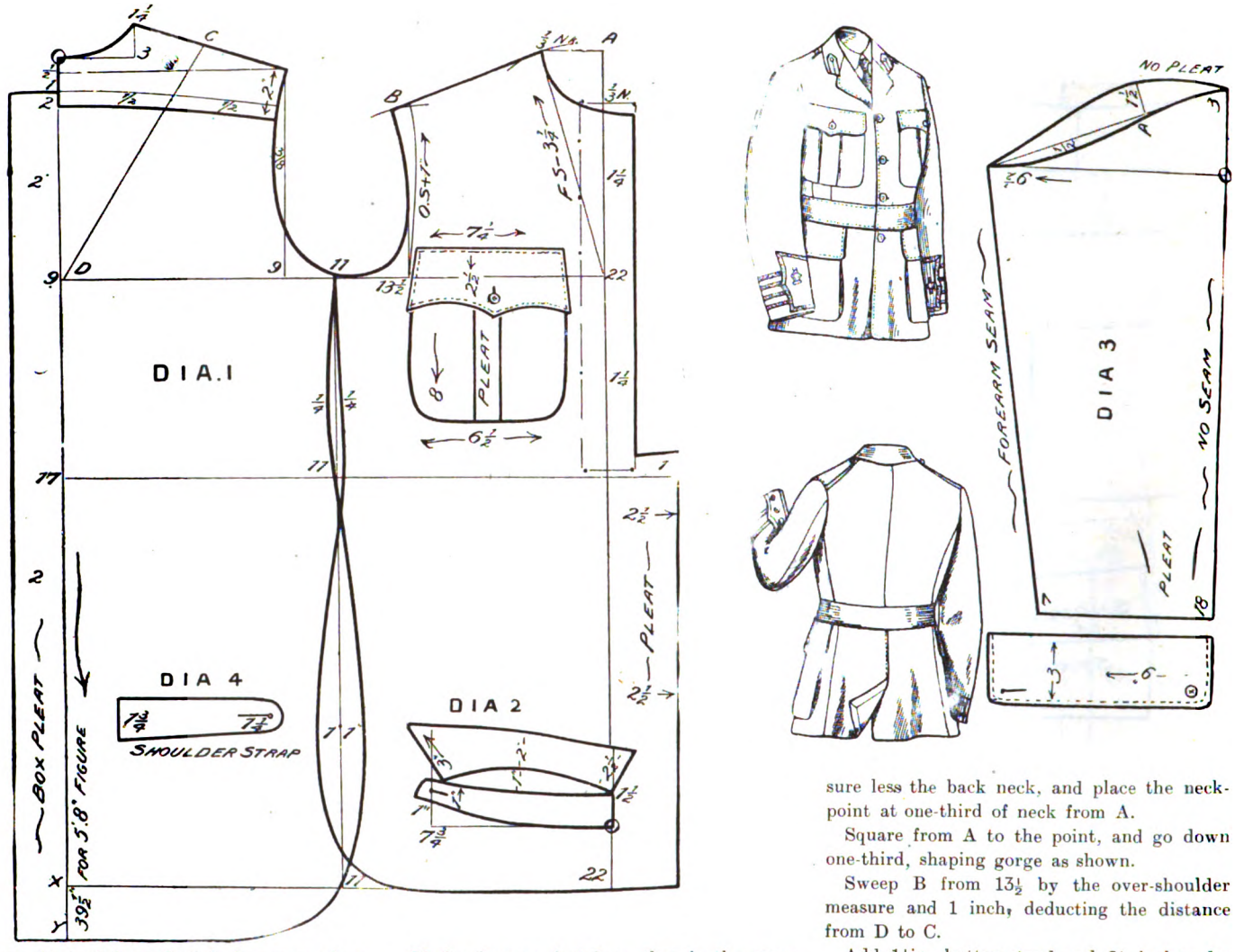

From $1\frac{1}{4}$ to 9 is made 2 inches more than from B to front pitch, Diagram 1.

O to $4\frac{1}{2}$ half the above distance.

Apply length of sleeve in the usual manner from 9, and make the width at elbow one-fourth of chest from 15, and the cuff one-sixth.

THE SHIRT.

Made in khaki flannel with two flap patch breast pockets, shoulder-straps sewn in with sleeves, and pointed cuff. It has a box-pleat in the centre of back, and one from waist downwards at the front. The holes are worked through a separate pleat, which is sewn down the centre of front.

The buttons are of the substantial bone or horn pattern, and it has a silesia collar-band.

The measures taken are the same as for the jacket, except in the sleeve length, and in these garments we substitute a measure taken from the side of neck over shoulder-bone, and down the centre of topsleeve to the wrist-bone, quoting that length as the measure of sleeve, and then adding a $2\frac{1}{2}$-inch cuff.

If the forearm is taken, that is the same as for coat, make the sleeve $2\frac{1}{2}$ inches longer, or, in other words, add the cuff.

THE SYSTEM.

Neck measure, $7\frac{3}{4}$ inches (half measurement).

Draw line O $39\frac{1}{2}$, and square off to C one-third of neck plus $\frac{1}{4}$in.

Raise one-sixth of neck and shape back neck as shown.

O to $\frac{1}{2}$, $\frac{1}{2}$in. always.

O to 2 the depth of yoke.

O to 9 depth of scye, to 17 the waist, and to $39\frac{1}{2}$ the length, for 5ft. 8in. figure.

From D to 9 one-fourth of chest, and from 9 to 11, 2 inches.

Square down from 11; mark $\frac{1}{4}$in. hollow; add 1 inch spring and complete the back.

Add 2 inches on the back for the pleat, and arrange $\frac{1}{2}$in. overlap at yoke-seam.

From D to 22 half chest plus 4 inches. Go back to $13\frac{1}{2}$, the across-chest plus $\frac{1}{2}$in.

Sweep from 22 by the front shoulder measure less the back neck, and place the neck-point at one-third of neck from A.

Square from A to the point, and go down one-third, shaping gorge as shown.

Sweep B from $13\frac{1}{2}$ by the over-shoulder measure and 1 inch, deducting the distance from D to C.

Add $1\frac{1}{4}$in. button-stand and $2\frac{1}{2}$ inches for pleat below.

THE COLLAR. DIA. 2.

Draw line O $7\frac{3}{4}$, half neck, and raise 1 inch at the latter point.

Hollow the fall 1 inch in centre and make the width $2\frac{1}{2}$ inches at the back, 2 inches at side, and 3 inches at the point.

THE SLEEVE. DIA. 3.

Rule line O 18 and go up 3 inches.

Square out to $9\frac{1}{2}$ one-fourth chest plus $\frac{1}{4}$in.

Rule to 3, and hollow undersleeve $\frac{1}{2}$in. as shown.

A to 3 one-third of A $9\frac{1}{2}$.

Go up $1\frac{1}{2}$in. for round of top, as shown.

Apply shoulder length on point 3, and register sleeve length at point 18.

Square out 18 to 7, one-sixth plus 1 inch.

For the R.A.M. Corps the red cross is worn on left arm by an armlet, and the badge of serpent and laurel leaves is attached to hat and collar.

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KHAKI SERVICE JACKET

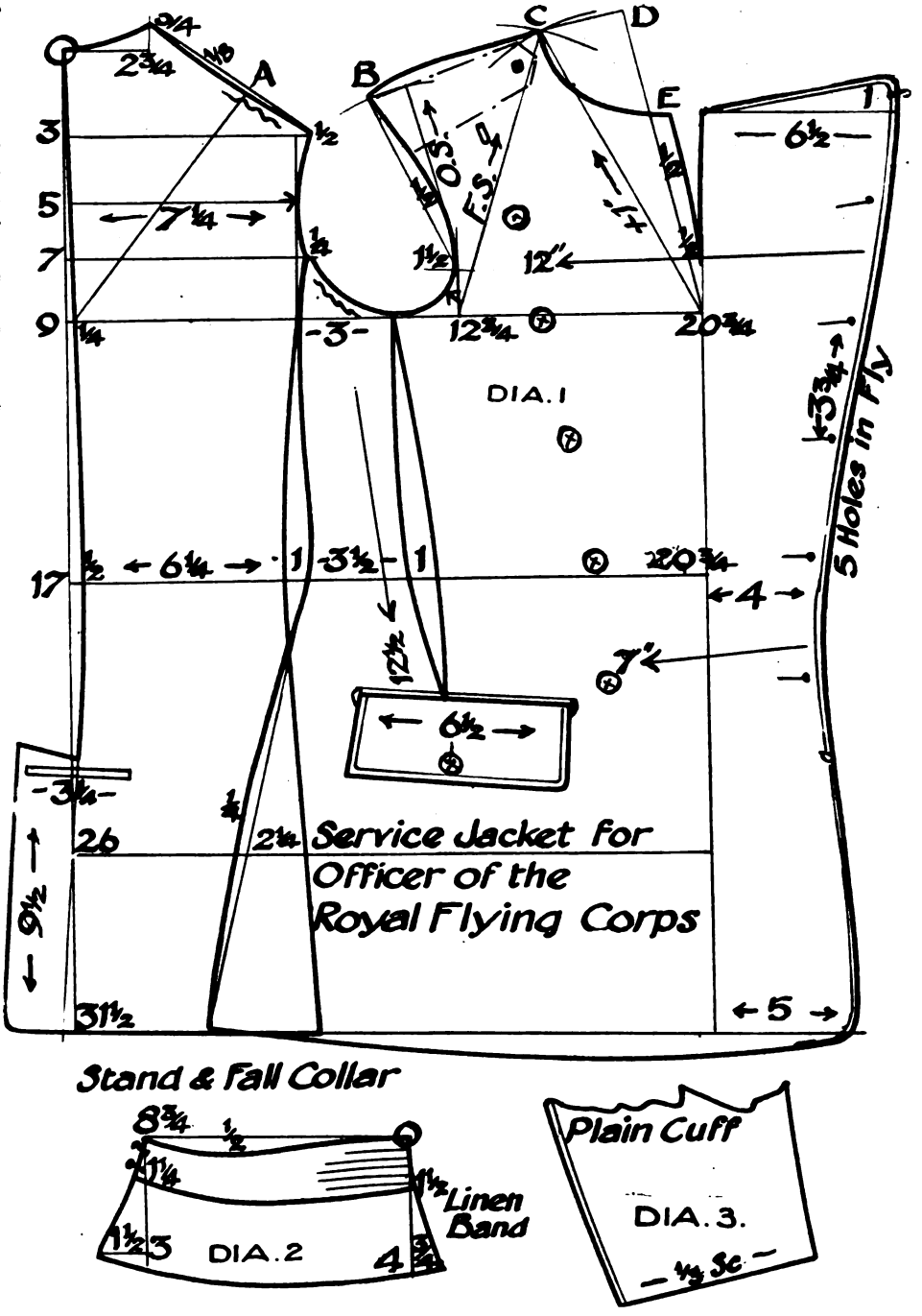
FOR OFFICERS OF THE ROYAL ARMY FLYING CORPS

The Service Jacket for officers of the Flying Corps is a new style, and one which, like the "Warmer," is being thrust upon our tradesmen at this critical time. The demand so far is small compared with that for the Universal Service Dress; however, we recognise that the time is ripe for us to make the fullest enquiries, in order to enlighten our readers on the subject, that they may be able to cope with orders of this kind.

So far as we can gather at present this is the only garment specialised in as regards the kit for those of the Flying Corps, apart, of course, from such details as ear-flaps, goggles, gloves, etc. This branch being merely in its infancy, we have no doubt that further consideration will be given to all the details of dress for aerial navigation at a future date; doubtless the Service Dress Frock, breeches and overcoat are so well suited to all needs of the Army that it has not been deemed essential, so far, to alter present dress regulations.

SPECIAL FEATURES.

D.B. plastron-fronted jacket made in khaki serge of a rather refined make, lined drab italian; sleeve linings are also of italian; back cut to fit moderately close, with centre-seam and slit 9½ inches long. There is a bar-tack, 3¼ inches long, at top of slit, consequently a good overlap at this part is assured. There is ample skirt room and moderate side suppression. Two cross flaps are placed at hips, made to button. The shoulder-seams are ordinarily placed, so that the seam is about flush with the edge of the shoulder-strap, and the latter is sewn in with sleeve and finished at the end with a blunted sprat's head, fastening by push-fastener. The neck is cut strictly to size, although there is in reality no linen collar worn, merely a detachable strip worked with five holes to fit on studs, and adjusted so as to show ¼in. above the crease of coat collar. The shape of this is of the whole cut stand-and-fall type, with two hooks and eyes at the throat. Vees are taken out of the base of neck in consequence of the wide overlap at the breast. The front overlap is an important feature.



In the sealed pattern (medium size) the buttons were placed 12 inches from the edge at top and 7 inches at the waist. There are five buttons a side, and the left or overlapping edge is finished by a fly. Fly-stitching does not show through, and there is an average of 3½-inch spacing between holes and buttons. To attain this end, cut 6½ inches of peak on at top front, 4 inches at waist, increasing it to 5 inches at the bottom. Edges and seams are swelled ¼in. wide, and the cuff is quite plain, and devoid of stitching. It will be necessary to cut the collars on the bias, and to well draw the crease. The inner stand is stitched with five rows of machine stitching. The right front edge of coat is devoid of hooks, jigger button or holes. It should be noted that the top button is 3½ inches down, and that the peak is held securely by a substantial hook. Buttons are ring-edge ivory four holes to match. There is an inside left breast pocket.

THE SYSTEM.

Rule line O 31½, the average length for a 5ft. 8in. figure.

O to 3 one-third of scye depth, to 9 the scye depth, to waist 17 inches, to 26 9 inches lower for seat prominence.

Square out from each point.

Divide 3 to 9 into three parts.

Go in ¼in. at waist and draw back-seam, and add the slit 2 inches wide, as shown.

O to 2¾ one-third of neck. (The circumfer-

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ence of neck is made 1 inch more than the size of linen collar usually worn, thus for a 36-inch chest man wearing a 15½ collar, the neck size is 16½, half of which is used for working the system, and hereafter termed the neck, 8¼ inches.)

Apply the back width, plus two seams, on line 5, and square line up from breast line to meet this measure.

Add ¼in. on line 7 and ½in. on line 3 for back shape.

From ¼ to 20¾ measure the half chest plus 2½ inches.

Go back 8 inches, the across chest, and raise 1½in. as shown.

Sweep C from 12¾ by the front shoulder less the back neck.

Add 1 inch to this measure and sweep again from 20¾, and so find the neckpoint.

Sweep B from 12¾ by the over-shoulder measure less the distance from A to ¼.

Make C to B ¼in. less than the length of back shoulder.

Shape the scye.

C to D one-third of neck, 2¾ inches.

Square C D by 20¾, and go down from D to E one-third of neck plus ½in.

Place the vee, E, ½in. outside the centre line.

Square down from 20¾.

Continue this line up outside E, and take out a ¾in. vee.

Square out 6½ inches, and draw the front edge exactly as shown; also mark the holes and buttons.

Make the width of back at waist one-sixth of breast plus ¼in., or 1 inch less than the distance from back-seam to scye on line 5, and from 26 let the width be increased 1 inch, or 7¼ inches. Finish back.

Take out 1 inch at waist and overlap the front 2 inches on seat line.

Add ¼in. of round.

Mark the fish one-sixth of scale, and one-sixth plus ½in. at waist, taking out 1 inch or so, according to the size of waist.

In large-waisted figures 20¾ will be advanced one-sixth of disproportion before measuring up the waist.

The pockets are placed 1½in. back from the line of buttons, and made 6½ to 7 inches long and 2½ inches deep.

Diagram 2 shows the cutting of the collar.

O, 8¾, the neck, plus ½in.

Hollow sewing edge ½in., as shown.

Square to 4, which quantity includes 1½in. for stand and 2½ inches for fall.

Add ¾in. of spring to the back-seam.

Square down at 8¾ inches ½in. less than back depth, and go out 1½in. for point as shown.

The stand is cut 1¼in. high at the front.

As will be seen, this collar is practically straight and needs ample manipulation and pressing to ensure a snug fit.

Contractors who find it difficult to attend at the War Office for information upon military garments may rely on us doing our best to supply them with such. We are in close touch with the War Office, and can despatch our military representative at the shortest notice, so that patterns and information can generally be sent per return of post.

"BRITISH WARMERS."

The Pea Jacket, blue and khaki, are commonly termed "British Warmers" by soldiers. These garments, although recognized units of the officer's kit, are not nearly so extensively used at home as they are abroad.

We have had many enquiries of late respecting these garments, and, therefore, sent our representative to headquarters, and as a result we are able to publish details of make and finish, also a diagram showing how to cut these coats, which are bound to prove useful to tailors who cater for officers of the British Army.

The pattern garments date from 1908, and are still in vogue.

Official instructions are given on the sealed tickets attached as follows:

Pea Jacket.—May be worn by general and staff officers at home, who wear the blue service dress in bivouacs, on night work generally, and at other times when a warm coat is required, and the wearing of the regular greatcoat is not desirable.

Khaki.—May be worn by general and staff officers abroad, and by all other officers at home and abroad, and in similar conditions to the Pea Jacket, blue, when the drab service dress is worn by general and staff officers, under provision of the "Note" on page 49 of the dress regulations. The Khaki Pea Jacket may also be worn.

From the above it will be seen that these are overgarments, and must, therefore, be cut as such, regarding ease for fitting comfortably over the service dress, and as the fittings of the latter vary somewhat, such as the number of pockets, pleats, etc., it is well to consider this when taking orders for these coats.

The blue cloth is of a heavy soft finish, which should not prove difficult to match, but we were informed that such was not the case with the Khaki, as it is much lighter in shade than that usually met with. Strictly speaking it is not khaki, but more of a light silver-sand shade; however, Messrsr. Wain, Sheill and Co., of Warwick-street, W., are the makers, and, therefore, can supply lengths to order.

In shape they resemble the Naval Reefer, buttoning high, with three buttons, and having a good overlap. One button is also put under lapel for closing the collar, and a tab is also included.

There is a seam down the back with a 10-inch slit, made up on the orthodox plan.

Pockets: Out breast with welt and cross flaps; in breast, right, usual size; in breast, left, small, with pointed flap made in italian, to button.

Lined italian to match colour of cloth. Sleeves also lined italian. The edges were stitched quite on the extreme, with a single row of hand-stitching. The cuff is made to button two.

Buttons: Brass, with crest, on the blue, and large leather or composition buttons with metal backs and shanks in the case of the khaki.

Rank distinction marks are placed on the shoulder-straps.

In conversation with several master tailors in the Army we found that some of these coats are made longer, to reach the knees, and in many cases they are lined fleece; but whether it is safe to make this departure from the official regulations we are not in a position to say. In our enquiries at the War Office respecting same, we were assured that they could sanction no departure from the sealed shapes; but if the garment was produced faithfully to the officer's instructions they did not see how the tradesman could be responsible for any deviation from the official regulations.

There is no doubt that the best guide is an old coat of the same type; possibly there is a little latitude allowed in this instance; still, we warn our readers on the point.

Having taken the usual measures, we proceed to draft.

The measures are as follows: 36 chest, 32 waist, 9 depth of scye, 17 natural waist, 32 length, 7 across back, 20 to elbow, 32 sleeve, 8 across chest, 12½ front shoulder, 17 over-shoulder.

The chest and waist must be taken over the vest. Before drafting, add ⅜in. to each of the following: Across chest, front shoulder and over-shoulder.

THE SYSTEM.

Square lines O 32½ by O 3.

O down to 3 one-third depth of scye.

3 to 5 2 inches always.

O to 9 depth of scye.

O to 17½ length of waist plus ½in.

O to 32½ the full length and ½in.

Provision for a 10-inch slit should be marked at the bottom of back-seam, and the suppression at the waist marked ¼in., as shown.

O to 3 one-twelfth of chest.

Raise ¾in. above 3, and shape the back neck.

Apply the width across back on line 5, adding ⅜in. to the half measure. This quantity is such that provides for the two seams and extra width (⅜in.) for covering the tunic

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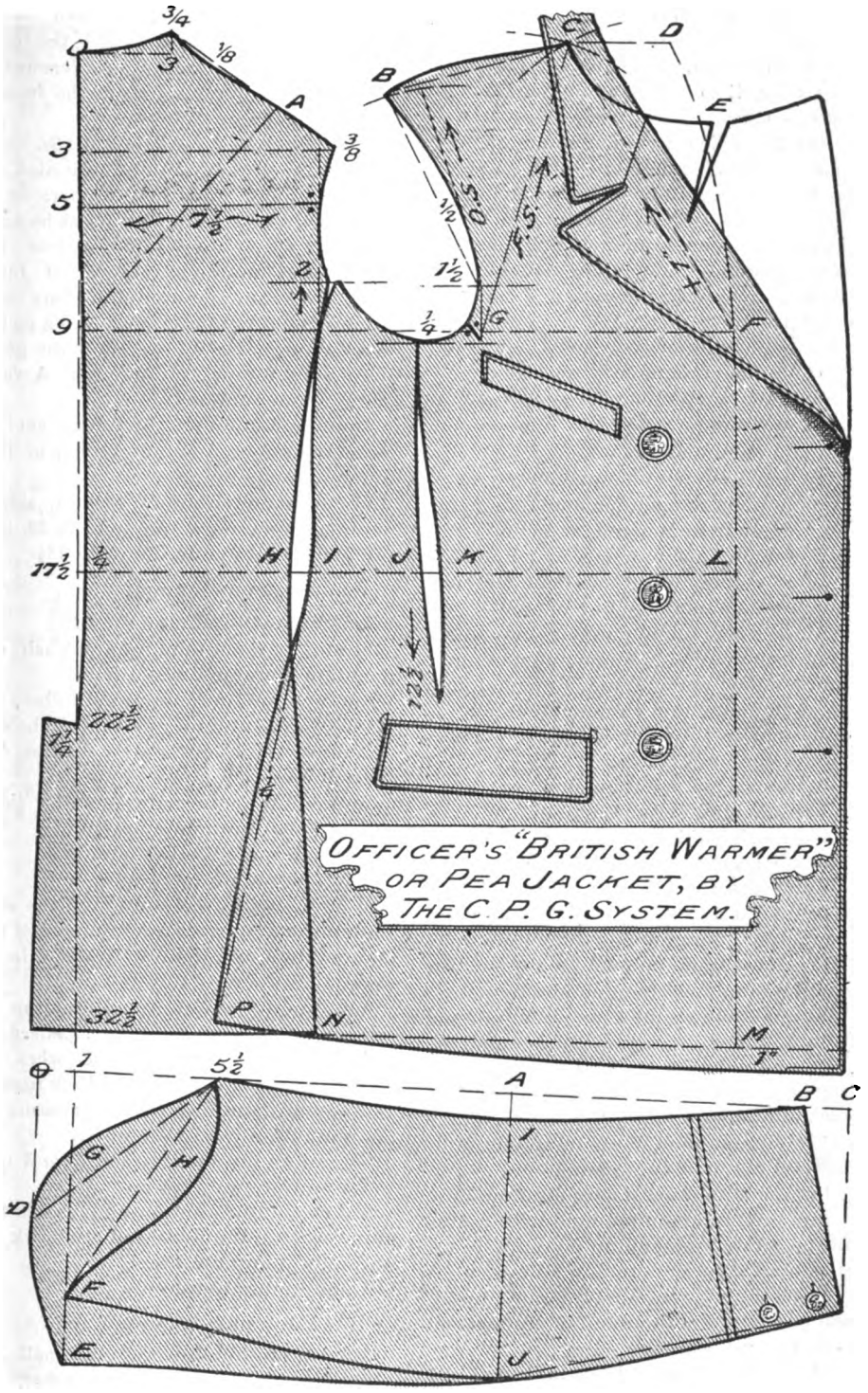

or patrol jacket, but in any case cleanness should not be the only ideal, for it has to meet the requirements of varying circumstances, and must at all times be free and easy.

Square the line at the back scye and spring out ⅜in. on the shoulder end.

From 9 measure across to F half chest plus 3½ inches.

Go back to G the across chest, and raise 1½in. as shown.

Sweep C from G by the front-shoulder measure less the back neck.

Make F to C 1 inch longer than G to C, and where the segments intersect each other locate the neckpoint, C.

Sweep B from G by the over-shoulder measure less the distance from A to 9.

C to B ¼in. less than line A of the back.

Rule from B to the 1½in. point, and shape the scye, hollowing ½in. beyond line and sinking the depth ¼in. to ½in., so as to give ease in the armhole.

From ¼ to H mark one-sixth of chest plus ½in., and make 32½ to N 1 inch more than the above quantity.

Run the sideseam into the scye at 2 inches up from the breast line, and add ¼in. of width beyond the perpendicular line.

Keep the top of sideseam straight as shown.

H to I ⅜in.

Go back 6 inches from I beyond K, and drop the arm of square 1½in., to get the spring at P. Add ¼in. of round, as shown.

Complete the sideseam as the diagram.

The fish is put in at 2 inches back from front of scye, and sloped slightly forward, ½in. being taken out at J K.

C to D, also D to E, same as back neck.

Curve over from D to F, and square down to L and M.

Add 3½-inch button-stand, and shape the lapel as shown, taking out ¼in. vee at E.

Drop the fronts 1 inch below M.

The cross-flap is placed at 12½ inches down from the scye, and arranged ½in. back from the centre of forepart.

Place the hindarm pitch at 2 inches down from the shoulder-end, and the forearm pitch at ⅜in. up from the level of the bottom of the scye.

THE SLEEVE.

Square lines O D and O C.

O to 5½ equal to the distance from the back scye-point to front of scye, or from point 2 to 1½, taken parallel to the breast line (Dia. 1).

O to 1 1 inch.

From 1 to E 2 inches more than from B to front pitch (Dia. 1).

O to D half the distance from 1 to E.

Rule from 5½ to D and shape the topsleeve as shown, adding 1 inch of round at G.

Mark off the length of sleeve, deducting the width across back at E, and registering J and K to measure.

Sweep from K to B by E.

Place A at midway between 5½ and B, and suppress the forearm 1 inch, as shown.

A to J one-fourth of chest plus ⅜in.

B to K one-sixth of chest plus ½in.

The sweep from K to B may be substituted by marking up 1½in. from the squared line, C K.

Measure round under the scye from pitch to pitch, and apply such measure from 5½ to line 1 E.

Rule straight line and hollow undersleeve 1¼in. at H.

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BEDFORD CORD BREECHES AND KHAKI KNICKERBOCKERS.

In Paragraph 18 of the Dress Regulations the following appears in reference to the Breeches:

Staff officers, officers of mounted units, and mounted officers of dismounted units, colour as for rank-and-file, laced at knee.

We herewith supplement these brief instructions by a full description of the sealed pattern at the War Office:

Similar shape to gentlemen's riding breeches with moderately full cut thighs; cross pockets put in by bearer, and having facing stitched in pointed design. Thin lap-seam at side, and the laced knee-seams are placed well forward. Seven lace holes at ⅞in. apart. The inside legs are strapped with buckskin, starting at 10 inches from fork and continued to bottom. These are put on exactly as for mufti, that is, fastened down leg and edges double stitched. There are no cross or padding stitches. Strap and buckle at waist; tops bound, and waist linings of brown silesia. The fly-catch was cut from the bias, and the fly was made by silesia and linen—a good point in thinness. The specimen is very well made and finished. Makers, Canter and Co., of Pall Mall.

HOW TO DRAFT.

The measures: Waist 31, seat 37, fork to knee 14, to small 16½, to calf 19½, length 21 (adjusted for the seven lace holes, the important point being to obtain the length to knee correctly, beyond which 7 inches is a good average length).

Sideseam to knee level 26½.

Knee over pants or bare leg 14, small 12½, calf 13½, 2 inches lower 12¾ (see Diagram 3).

THE SYSTEM.

Rule side construction line, O O, and place A.

Square out from A to B, one-third of seat scale.

B to C one-sixth.

C to F one-sixth plus 1 inch.

Square down B to H, always 9 inches, and up B G, always 3 inches.

Open legs 1 inch from H to I, and rule through I from G.

Place * at 1½in. down from B, which quantity is added for surplus leg length and fulness over the knee.

Now measure from * to J 14 inches, or the leg to knee, from which point draw centre line parallel to the side line.

From * to K the length to small, to L the length to calf, and to M the full length.

J to S 1½in.

M to V 1 inch.

J to N one-fourth knee plus seam.

K P one-fourth small plus seam.

L to Q and M to R are also similarly marked.

Keep lap-seam, E to N, quite straight, and check leg, E to N, half full leg if that measure is taken.

Let the hollow from C measure half fork plus ¼in., or 2¼ inches for this size, and join to W at one-third seat plus 1 inch up.

Check side length, S to Z, plus surplus length, 1½in., and mark the waist-line at 2 inches down.

Lower fronts ½in., and make X Y half waist plus ½in.

From A mark down 6 inches and go out 1½in. for the guide for sideseam curve.

Mark the tack at 1 inch below S, and finish front as shown.

THE BACK PARTS.

Mark out in straight line from E to F, ¾in. for fork, and run in above N.

E back to D the undress side, 1 inch.

Draw through W at one-third seat plus 1 inch up, and draw to the top from D.

At the 6-inch point below A go out another 1½in. for underside. See dot in centre, from which station sweep Z and Y, both 1 inch up, to find length of sideseam.

Measure up the waist and allow 2 inches for six seams and ½in. fish.

Square the top and finish as shown.

The fish is 6½ inches long.

Place thigh balance mark opposite A on both front and back, the top one on front at the pocket tack at 3 inches down from Y, then make underside spacing 1 inch greater (see wavy line).

Place knee marks on fronts at the tack and opposite tack, then others at 6 inches up.

Now measure up the knee, small, calf and bottom, adding 1 inch to each for four seams.

Sweep by the dot at thigh for corresponding balance notches, and arrange from 1 to 1½in. of overlap, as shaded.

The distance from V up to tack must be repeated at side of back part.

Put cut in as shown, taking out 2 inches at widest part, and open the inside ½in. so that the underside length will be shortened 1 inch when seamed up.

Shape the sideseam with but slight round, and add 1½in. to turn in to face the holes on both top and underside edges.

The inside work must be clean, smooth and strong. All inturns are felled, and the knee regions kept thin.

OFFICERS' KNICKERBOCKERS.

In reference to these, Paragraph 19 reads:

Officers of dismounted services, except those of Highland Regiments who wear the kilt covered by khaki apron, drab mixture serge similar to the trousers of non-commissioned officers and men. Band of same material.

These are cut rather fuller than trousers at the knees and thighs, and the thinly lapped sideseam is carried well forward for the buttons to come in line to the front or just off shin-bone.

The bottoms are eased into bands, consequently the fulness must be estimated and not left optional, as it may be more or less when vees are cut out. There must be ample length from fork to knee. Side pockets. Fly-front, waist lining and curtains of Jaeger wool. The band is made on ordinary lines, but has two buttons only, there being no buttons on lower part, on account of the puttee tapes being fastened at this part. A vee is taken out over the calf.

This specimen is also very well cut and sewn, and was made by Burberrys, of Haymarket.

The measures: Waist 31, seat 37, side as for trousers 45, leg as for trousers 32, knee easy, 19; small tightly, 12½; calf 13½.

THE SYSTEM.

Rule line O O, and place A.

From A to B one-third, to C one-half, and from C to E one-sixth plus 1 inch.

Square B to G half leg less 2 inches, and extend G to H 6 inches; thus it will be seen that the surplus length over the leg from fork to small is about 3 inches.

Square G to I one-fourth knee plus ¼in.

H to J one-fourth knee less ¾in.

G to K one-fourth of knee plus ¼in.

H to L one-fourth less ¾in.

K and L shows the position of the seam when at the side, but to meet the need of this style we take off 1 inch at K and 2 inches at L.

Add ½in. of round at A and make up the side; finish the fronts as before explained.

C to M one-third of seat plus 2 inches.

Rule through from D at 1 inch back from E.

Sweep out from P by K, and measure up the waist and allow 2 inches over.

Measure up the seat and add from 3 to 5 inches for ease and bagginess.

Add on the outside of K and L the quantities taken from the inside, and also mark the length ½in. below the line.

Hollow bottom of underside ½in.

THE BANDS.

Rule top line ½in. more than the small.

Square down at hole edge 4 inches, the length.

Mark holes and add ½in. on the end.

Raise ½in., or half difference between small and calf at top line, and draw the edge hollow as shown.

Mark the calf measure 13½ to button line, and beyond this add 1 inch for button-stand.

Cut the band out and fold it as when sewn, and then the ½in. vee can be cut out in the centre of back.

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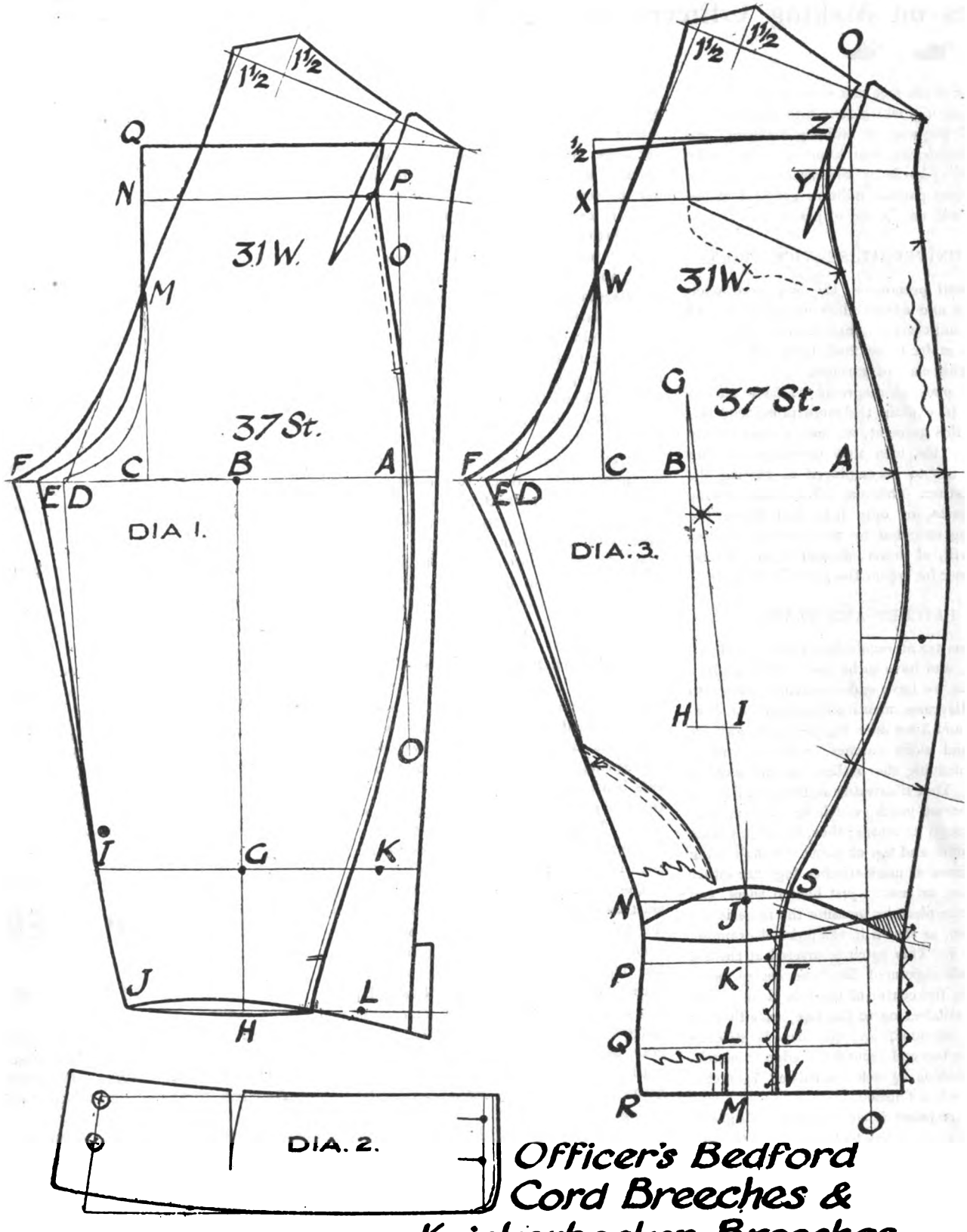

Officer's Bedford Cord Breeches & Knickerbocker Breeches.

FOR DESCRIPTION OF DIAGRAMS SEE OPPOSITE PAGE.

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Hints on Making Officers' Service Frock.

In view of the fact that many firms throughout the country which have hitherto not done much in the way of military tailoring, are now being drawn into it on account of the war, a few words on the matter of making up the most popular military garment of the moment will not be out of place.

THE UNIVERSAL SERVICE FROCK

Pretty well pronounces the last word upon simplicity and adaptability in the matter of military uniforms, so that the ordinary well-informed mufti tailor finds little difficulty in making this class of garment.

In the plate of diagrams we have set out in order to explain the more prominent features of this garment, we have sought merely to convey the idea that ordinary tailoring methods are to be employed in putting the parts together. This may involve hand-sewing in all parts, or only here and there, the rest being executed by the machine. These details will, of course, depend upon the class of customer for whom the garment is made.

PATCHES AND FLAPS.

As a matter of regulation, these are of importance, and have to be made up on a given plan; this we have endeavoured to illustrate in the diagrams mentioned above. At Diagrams 2 and 3 we show the pieces of cloth for breast and skirt patches, with the mark-threads defining the outlines of the finished patches. That illustrated at Diagram 2 is the outside breast patch, which has a 2¼in. box-pleat through its centre; thus, before we make up the edges and top of patch we shall bring the two lines of mark-stitches together either by baisting or sewing just behind them, and so form the pleat by pressing the material on either side, as shown in the finished example, Diagram 5. This patch is covered at the top with a three-pointed flap, the centre point coming in the centre of the box-pleat. The patch is stitched on to the forepart either by hand or machine, and the flap is stitched across the top and around the edge to match. This pocket is 6½ inches broad and 7½ inches in depth when finished.

The skirt patch is somewhat more difficult to make up, as it has to be made on the bellows principle. At

DIAGRAM 3

We show the piece ready to be made up, the mark-stitches down the sides and across the bottom being the outer edge of finished patch.

Reference to Diagram 3 will show one corner with a vee taken out. The material there, by reason of the double fold, may become rather lumpy; if that be so, you may take out a vee, and afterwards stote the two edges together in order to reduce the substance under the corner of the patch. The outer edge will be made up in the usual manner, and the portion which is to form the bellows pressed back on the inside. When this is done, and the top of patch made up as shown on Diagram 5, the outer edges of the portion pressed back will be stitched on to the skirt, and the fold will overlap to the edge of patch. It will be necessary to allow about 2½ inches for this purpose between the mark-stitches on Diagram 3 and the outer edge of patch.

The flap which goes over the top of patch is bold, and made up in the usual way. We see it at diagram turned up in order to show the patch fully. When turned down in its proper position it is buttoned on to the patch. This pocket is about 9½ inches wide at top, 1¼in. wider at bottom, and about 10¼ inches deep. These measurements are to be taken to the folded edge of patch, so that when extended the pocket is much deeper and broader.

THE EDGES AND INSIDE.

At Diagram 1 we show the forepart with two waist cuts (A) sewn up; the waist-seam of skirt is cut hollow, and this gives considerable spring to skirt at side and bottom. The cuts being taken out gives breast room under the top patches, and rounds the edge somewhat. This round must be steadied in, and the surplus material pressed back before the edge is made up.

The fronts have a turned-back lapel, which must be steadied in along the crease or break line by means of a bridle, so as to keep the fronts closely fitting when the garment is on. The lapels will be padded as in ordinary garments, with similar turned-back lapels, and in making up the edge and lapel the arrangements as to properly fitting the facings must be borne in mind.

Diagram 6 gives us an inside view of the garment, with linings fitted and ready for felling.

As the outside waist is cut hollow it will be wise to cut the skirt lining in conformity with it, and seam the body and skirt as shown here. So far as the front of facing and sideseam are concerned, you may, if you like, seam the linings instead of felling them, as here illustrated.

Before the waist is sewn across you will be well advised to put a couple of pleats in the linings, as shown at 6; at any rate, you should put a pleat in the skirt lining, whether or not you put one in the body part.

The back, shown at Diagram 7, is just an ordinary Lounge back, only there is a considerable width of back under the opening, so as to prevent gaping. You may even spring out the left back somewhat beyond the normal run, as we illustrate here.

SLEEVES, SHOULDER AND COLLAR.

The sleeve in process of make up is shown at Diagram 8; it is provided wtih a slash about 6½ inches in length, and about 2½ inches at bottom by 3 inches at top. This is sewn in with the forearm-seam and trimmed along its edge with braid, similar to that which goes round the sleeve to denote the rank of the officer.

Buttons are plugged through the slash and sleeve. The shoulders are provided with made-up shoulder-straps, a detail which is shown at Diagram 9 in process of make-up. There we have a linen interlining, and the edge of strap turned in ready for the lining to be folded over one edge and felled around the other side and ends; these straps are not sewn in with the sleeve, they are to be fully made up and fastened on the shoulder-points by means of a prick-stitch or under-felling stitch. At the pointed end at fall of collar they are held with a button.

We have not thought it necessary to set out the various details of collar-making, as these follow the usual lines of all gents' body coats; all we need say is that plenty of length of fall should be given, as the coats are rather high buttoning.

Along the fall of collar at the front ends badges of rank will be sewn on, as will also be the case on the shoulder-straps in certain cases.

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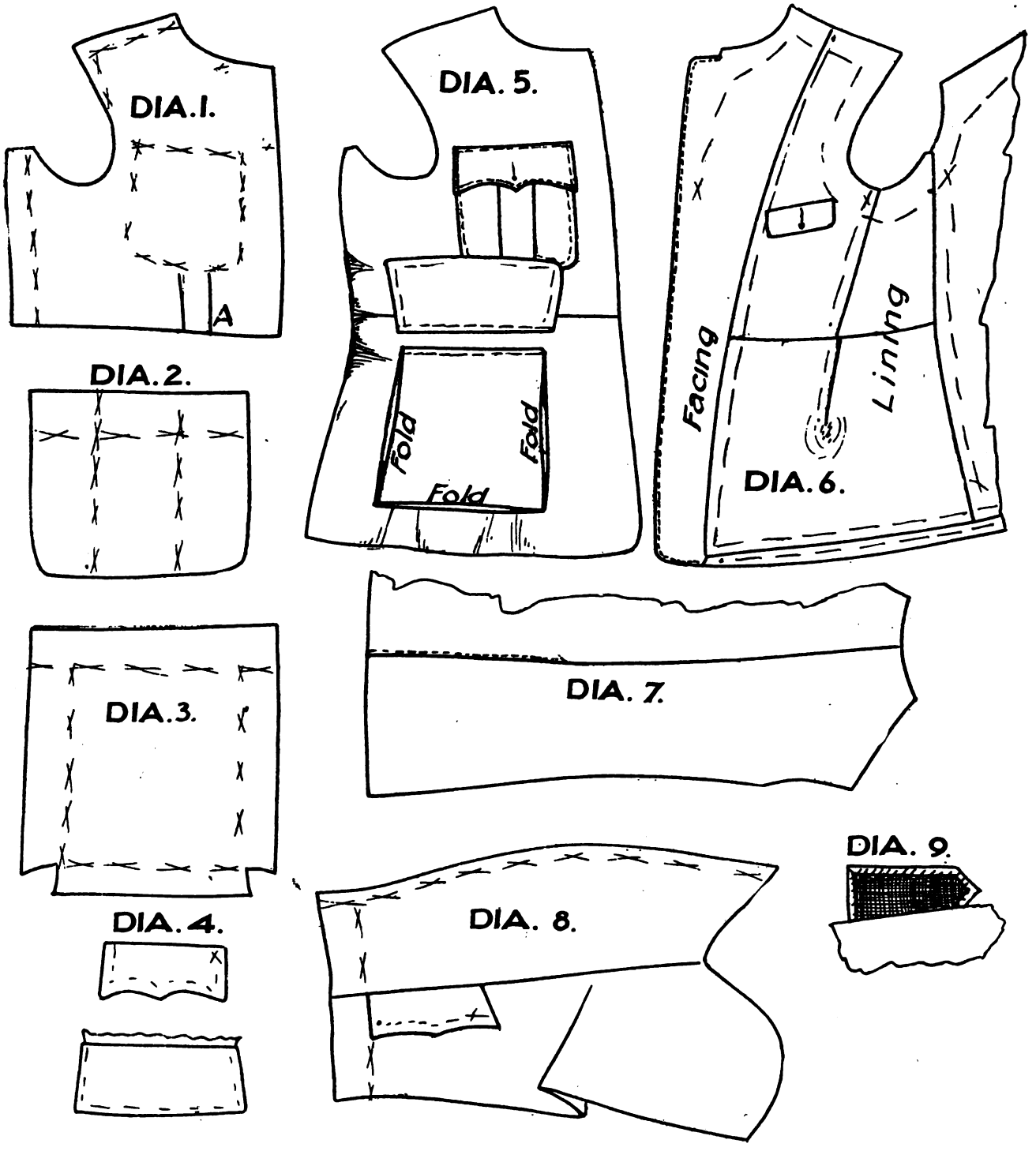

HINTS ON MAKING OFFICERS' SERVICE FROCK

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THE "TAILOR AND CUTTER" FASHIONS.
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LIEUTENANT ROYAL ARMY FLYING CORPS.

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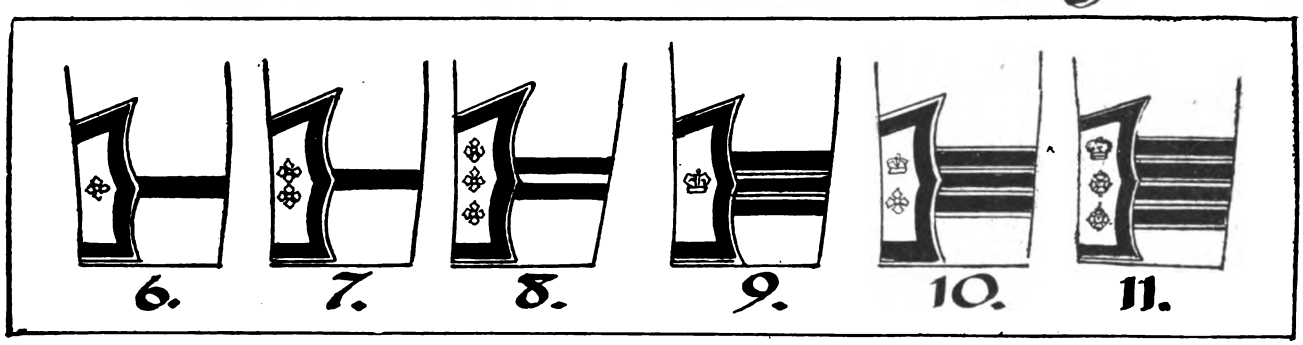

Territorial Officers' Dress.

1.—Officer in Service Dress, (Lieutenant.) 2.—Officer, in Review Order. 3.—Officer in Service Overcoat. 4.—Private, Royal Army Medical Corps, in Walking Out Dress. 5,—Officer in Imperial Yeomanry in old style Service Dress. 6.—Service Jacket Cuff, 2nd Lieutenant. 7.—Lieutenant, 8.—Captain. 9.—Major. 10.—Lieutenant-Colonel. 11.—Colonel.

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Territorial Non-Commissioned Officers' and Privates' Dress.

12.—Sergeant, Queen's Own West Surrey Regiment, in Walking Out Dress. 13.—Sapper, Royal Engineers, in Review Dress. 14.—Private, Manchester Regiment, in Service Dress. 15.—Private, King's Royal Rifle Corps, in Review Dress. 16.—Private, Hon. Artillery Company, Infantry, in Review Dress. 17.—Trooper East Kent Imperial Yeomanry, in Review Dress.

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Territorial Non-Commissioned Officers' and Privates' Dress.

18.—Private, Royal Fusiliers, in Review Dress. 19.—Driver, Army Service Corps, in Walking Out Dress.
20.—Private, London Scottish, in Review Dress. 21.—Private, Highland Light Infantry, in Review Dress.
22.—Corporal, Royal Field Artillery, Walking Out Dress. 23.—Gunner, Horse Artillery, Hon. Artillery Company, in Review Dress.

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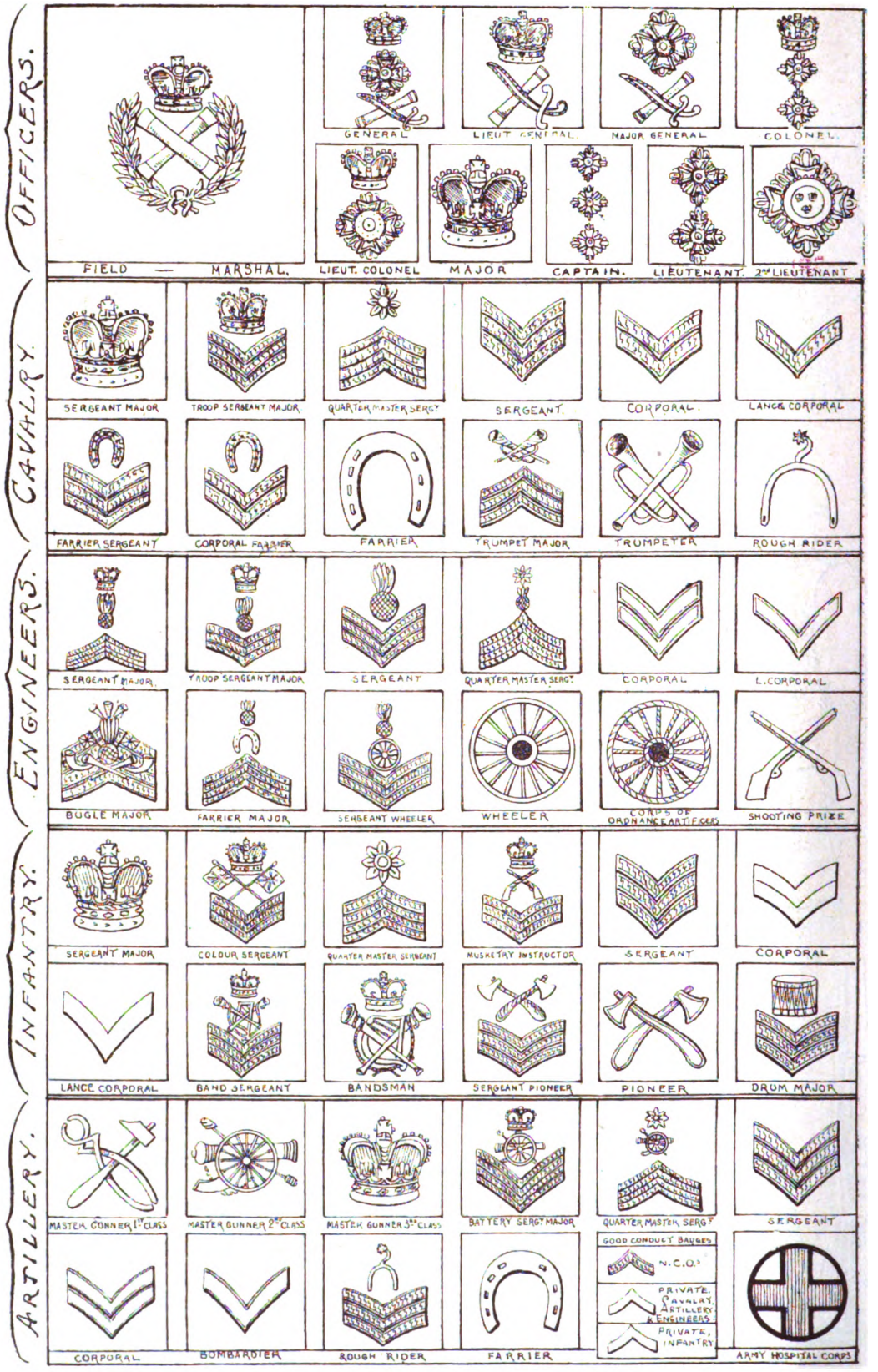

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The Gentleman's Tailor.

WITH WHICH IS INCORPORATED THE "MONTHLY"

Tailor & Cutter.

AND

LONDON ART FASHION JOURNAL.

PUBLISHERS AND PROPRIETORS:

THE JOHN WILLIAMSON COMPANY LIMITED, 42, GERRARD STREET, LONDON, W.

VOL. XLVX. No. 11. NOVEMBER, 1914. Price 1s. 0d. (ANNUAL SUBSCRIPTION 16s. 0d. POST FREE)

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The Gentleman's Tailor.
WITH WHICH IS INCORPORATED THE "MONTHLY"
Tailor & Cutter.

Vol. XLIX. No. 11. NOVEMBER, 1914. Price 1s. Od.

FASHIONS FOR THE MONTH.

The first plate we are publishing in this issue can hardly fail to be of exceptional interest to all our readers, and it will also prove a decided attraction for the window, it being a very fine portrait of Earl Kitchener, Secretary of State for War, in Field-Marshal's uniform, by Messrs. Bassano, of Old Bond-street, W.

The double-breasted Frock shown in this photo differs from the Universal Service style in that it has wider lapels and a larger number of buttons; but, in other respects, it partakes of the general character of the Universal Service Frock Coat.

The latest official particulars of this latter style of dress are as follows:

(27.) Frock Coat.—"Blue cloth, double-breasted, with stand-up collar; plain sleeves with two small buttons and buttonholes at the bottom; two rows of regimental buttons down the front, six in each row at equal distances, the distance between the rows 8 inches at the top and 4½ inches at the bottom; these measurements are not to be exceeded. Flaps behind 10 inches deep; one button on each flap and one on each side of the waist. The skirt to reach to the knees and to be lined. Shoulder-straps of cloth of the same material as the garment, attached by an under-piece passed through a loop on the lower part of the shoulder, fastened at the top by a small button, which passes through both under-piece and shoulder-strap; the top of the strap is triangular. Collar badges according to unit. Badges of rank in gold embroidery, on shoulder-straps."

The present official regulations for a Field-Marshal are that it is to be of the Universal pattern as above described, but with blue velvet collar and round cuffs of blue velvet, 3 inches deep. Gilt buttons, with crossed batons and crown within a laurel wreath, and gold shoulder-cords of plaited gold wire basket-cord three-sixteenths of an inch in diameter, small gold gimp down the centre, strap of the shoulder-cord 2½ inches wide, terminating in a 4-inch wing; shoulder-cords lined with blue cloth.

The Field-Marshal's badge of rank is crossed batons with a wreath of laurel and a crown above on the shoulder-straps.

Pantaloons made of blue cloth with scarlet stripes 2½ inches wide, and welted at the edges down the sideseams.

Cocked hat of black silk, trimmed with loops of gold bullion, and having a plume of white swan feathers 10 inches long, with red feathers under them long enough to reach the ends of the white ones, a feather stem 3 inches long.

Sword-belt of web 1¾in. wide; sword knot of gold and crimson cord, and acorn.

The current fashions are necessarily governed by the climatic conditions, and, consequently, overgarments must take prominence in our presentation plates for this issue, as this month is considered by tailors as the one when the bulk of overcoat orders may be expected.

The fly-fronted Chesterfield is always fashionable, and the second plate illustrates the style of front favoured this season. The lapels are of medium length, and three pockets are pleated outside.

This season's Chester defines the figure slightly at back and sides.

The third plate illustrates the style of D.B. Chester that is meeting with general favour this season. The back is made to define the figure fairly smartly, and is cut whole above the waist, and with seam and inverted pleat below the belt across waist. Buttoning three and having neat lapels, the fronts look very smart. Two flap pockets are placed on the hips, whilst the edges are stitched boldly to give the coat a heavy appearance.

It will be observed that the velvet collar is still fashionable, and when used on a dark heavy overcoating it offers a touch of smartness that finds general approval.

The D.B. Reefer is always popular in the Winter months, and our fourth plate depicts the current season's favourite style. This has a seam back, and is made to define the figure fairly smartly, and buttons three.

Three pockets are placed outside, and the lapels are of a very neat character.

With the suit depicted on this plate will be worn a S.B. vest and white vest slip, which gives a dressy finish to the outfit.

The trousers are cut fairly wide at thighs and knees, and taper smartly towards the bottom. Creased fronts are much in evidence

Patterns of these garments can be obtained from the Office of the "Tailor and Cutter," 42 Gerrard-street, London, W., at 1s. 3d. each, or with full details marked thereon, at 2s. 6d.

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Trade Interviews.

BY OUR SPECIAL COMMISSIONER.

A SPORTSMAN'S TAILOR.

We have on several occasions given diagrams and suggestions from a tailor who caters largely for sportsmen. These have been greatly appreciated in some quarters, and our Commissioner again interviewed this gentleman quite recently, when he willingly gave him some other suggestions on the subject of Sportsmen's Garments.

He told our Commissioner that there had been a lull on the inventive side of tailoring, and the times were out of joint for the launching of any new ideas in the overcoat line.

He hinted that he had several "up his sleeve," and when a favourable time came these would be unfolded.

Our Commissioner, although not sworn to secrecy, must not at present reveal all he was told, or shown; but when the path is clear and he has consent, our readers may learn something of the working of other men's minds.

While he was speaking of "something up his sleeve," he introduced an overcoat which has been finding favour amongst gentlemen who shoot, hunt or ride, and the novel thing about this is the sleeve.

The sleeve has three seams instead of two, one of which starts on the top of the shoulder and is carried through to the cuff, after the manner of the Raglan.

This sporting tailor generally works from block patterns, and he explained his methods of working and varying his designs so that they could easily be embodied in a system such as we publish.

A sleeve of this description, he explained, should have all the fulness in the section in front of the shoulder-seam, and the back section should be made to sew in plain from the back pitch to the shoulder-seam. If an ordinary sleeve is used, and the top nipped out to the extent of ½in. or ¾in., it will usually give the shoulder a clean and neat appearance, and provide the necessary room on the muscles of the arms.

The undersleeve may be cut as usual, or if it is for a man who desires ease and plenty of room, the wedge can be added to the underarm. But he explained that he never cuts out the scye to follow the lines of the wedge.

"No," he continued, "I add a wedge on the undersleeve and fell it on to the lines marked below the scye."

The bottom of the scye can be turned in or bound; but it is never cut away. It helps to keep the garment in better shape, and the wedge being cut on the bias and felled into position, allows perfect freedom for all the movements of the arms, whether riding, driving or shooting.

The "Field" overcoat is unlined except for a buggy across the shoulders, but in special cases it is lined down as far as the hip line if the customer wishes this to be done.

Our Commissioner enquired if he ever made this style of overcoat in heavy materials, and was informed that, although intended for rainproofs and garments of that class, many have been made up of heavy and loose-textured materials.

He further learned that in such cases the pockets are patched on the outside, while for rainproofs they are patched on the inside and stitched on the outside or right side of the coat.

THE DIAGRAM. BREAST 36.

Draw the lines A B and A 21½ at right angles to each other.

Mark down back line A to ¾, the nape of neck.

A to 3 is the level of the shoulder-point.

A to 6 is the level of back pitch.

A to 10 is the level of the armhole.

A to 18 is the length of the waist.

A to B is the full length of the coat and 1 inch extra.

Square line across from 3 to D.

Mark width of back, 7¾, on line 6 to F.

Measure across the breast line from 10 to 9, thence to 13½, 17 and 22.

Draw waist across from 18 to 22½.

On the neck line mark across A to 3 the normal width of back neck; thence to 4, the new shoulder-seam of the "Field" overcoat.

Mark up 1 inch at E, and curve the back neck, ¾ to E.

Continue line across from A to 8½; thence to 12, 17 and 21½.

Square lines down from 8½ and 12 to D and C, respectively.

Tht dot and dash line from 17 to C represents the normal shoulder-seam.

Mark down 1 inch to deduct the amount added on to the backpart.

The back scye is curved from 7¾ upwards to D.

Join E and D to form the shoulder-seam of the backpart.

Check the width of the forepart shoulder-seam, 17 to C, which should be ⅜in. shorter than E to D.

Continue the line from 6 at centre of back through 7¾ to F.

Square line up from 13½ to F, and form the armhole by hollowing line from C towards F; thence to H and upwards to J at the back pitch.

The neck or gorge is formed by marking down from 21½ to 3¼.

Hollow the gorge from 17 through 3¼.

The centre line is drawn from 21½ on neck line to 22 on breast, and 22½ at the waist line.

The starting point of the sideseam begins at 9 on the breast line, and may be drawn straight through, or the width increased towards the bottom.

A small space of ¼in. is shown at the top of the sideseam. The sideseam of the forepart starts here and overlaps the backpart at least 1 inch on the waist line.

Draw sideseam through to the bottom, where it overlaps 4½ to 6 inches.

Add an allowance for overlap or button-stand, 2½ inches all the way down the front.

The top of the button-stand is slightly pointed so as to form a heavy lapel.

A long vent is formed.

Mark down 5 or 6 inches below the waist line, and add 1½in. for vent from 23 to B.

THE SLEEVE.

Draw lines at right angles to O, as shown by O S and O 4½.

O to 5¾ is the width across the armhole.

O to 1 is the depth of the hindarm-seam.

Draw line across from 1 to 9½, the width of the topsleeve.

From 5¾ to 4½ is made 1 inch more than H to C on the armhole.

From 9½ to ¾ is ½in. more than J to D on the back scye.

Draw the round of the sleevehead from 5¾ to 4½, and width of the back section, 9½ to ¾.

Mark width of the undersleeve from 1 to 8, and draw seam from 5¾ to 8, slightly hollowed at under scye.

Mark length of sleeve either by the hindarm from 9½ to cuff, or by marking length of forearm from 5¾ to 24.

S is 1½in. below 24. Square line across to hindarm-seam.

The dot and dash line represents the normal forearm-seam.

Add 1 inch to the topsleeve and deduct 1 inch from the undersleeve.

The width from the construction line to the elbow is 9½ inches, and at the cuff it is 7 inches.

Draw the seam through the topsleeve from ¾ all the way down to the cuff. The front section overlaps the back ½in., as shown on the diagram.

The turn-back cuff is 2½ inches deep.

When a wedge sleeve is required measure from H to G and from J to G, as shown by the dot and dash lines on the body part.

The distance H to G is shown on sleeve, 5¾ to G, and the length J to G from 8 to G on the sleeve diagram.

The variations in both cases are marked in dot and dash lines on the diagrams.

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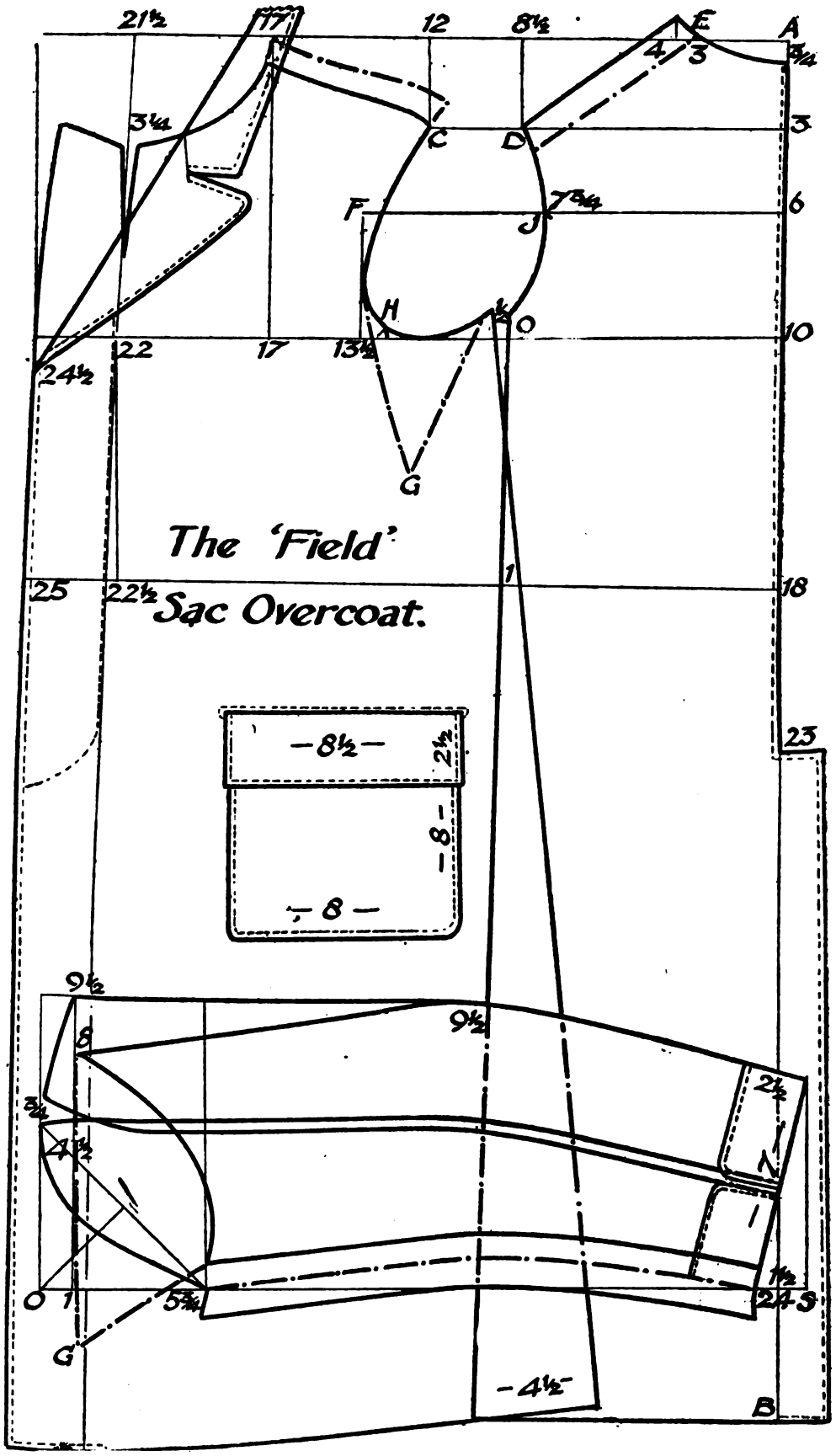

INTERVIEWS WITH NOTED TAILORS.

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SMART WINTER OVERCOATS.

BY WEST END CUTTER.

In writing upon what are the most stylish and up-to-date Winter Coats as now made in the best West End tailoring trades, one has not a very wide field to traverse, for they are few in number. There is still being made, however, the free-and-easy kind of coat with a belt across the back, sometimes the coat being cut so full that pleats are nicely draped 2 inches from sideseam towards centre of back, the belt being laid on perfectly flat after the coat is pleated.

There is another style, however, made close-fitting in the back, with the belt laid on perfectly smooth, there being no sign of any superfluous material.

I do not predict that coats of this character will be so popular in future. The two most stylish and popular overcoats made in the best trades at the present time are those illustrated in this article.

In Diagram 1 you have a rather close-fitting coat made just long enough to cover the fashionable Morning Coat or Evening Dress.

In Diagram 3 you have the straight-hanging D.B., which buttons three.

In Diagram 1 the edges are swelled, barely ¼in. wide, by hand. The collar is of velvet. The cuff most suitable is that shown by Diagram 2 with three holes and buttons, the buttons being spaced about 1¼in. apart.

In Diagram 3 you have what I maintain to be in finish the most dressy of any kind of overcoat, the edges being piped with velvet and stitched just at the back of it. There is no doubt that this kind of finished edge demands the cleverest of tailoring. The cuff is illustrated by Diagram 4, and is piped exactly as the coat.

Coats made of this style in the cream trades of the West End cost from nine to eleven guineas, and are lined throughout with heavy satin.

DIAGRAM 1.

Commence to draft by squaring from A out to B and down to C.

Come out from A 3¼ inches. Continue on to 16¼ for position of front neck, and to 18½ for front centre line.

Come down from A 2½ inches. Continue for depth of scye, 9¼ inches.

Make natural waist line 17½, position of back slit 23 inches, and full length of coat 41 inches.

Raise above square line at back neckpoint 1¼in.

Square out from 2½ to 8¼.

Draw line from this line to 1¼, and also to 16¼.

Square out from 9¼ to front edge.

Hollow the back ¼in.

Make 8¼ square with 8¼; position of underarm cut 11 inches; front of scye 13 inches; centre line 18½ inches; front edge 24 inches.

Square out from 17½ to front edge.

Hollow the back ¾in.

Continue on to 7½ inches, 8½ inches, 12½, 18½ and 24 inches for front edge.

Square out from C to front edge.

Make width of back 9 inches. Continue on to 18½.

Drop run of front 1¼in. below square line.

Come down from 18½, natural waist line in front, 2½ inches.

Draw straight line from 7½ to 9, and square from 2½ and 8½ to bottom for run of sideseam of forepart. Add on ½in. round each side.

Place ½in. of round on shoulder-seam of forepart.

Come down from 8¼ 2 inches for hindarm pitch, and 4½ inches for run of top of sideseam.

Stretch front shoulder and neckpoint as indicated.

Take out ¾in. suppression in underarm cut, and now complete through all the points given, as shown by illustration.

SLEEVE. DIA. 2.

Come down from X 4½ inches.

Continue on to 14½ for position of elbow, and to 26 inches for full length.

Square out from these points, making forearm pitch 9¼ inches from 4½.

Square out from here to line 26.

Hollow forearm 1 inch.

Raise above square line at bottom 1½in.

Draw line from X to 9¼.

Come in from X 3½ inches.

Square up for crown of sleeve 3 inches.

Hook in the underhalf 2 inches from X.

Make width of cuff 7¼ inches, and now complete the sleeve through the various points given.

DOUBLE-BREAST. DIA. 3.

It will not be necessary for me to go through all the points for drafting this drawing, as in method and general detail they are similar to those of Diagram 1. I will merely mention where the variations take place; this will be quite sufficient for any of my readers to reproduce to actual size.

In the first place it is cut 1 inch shorter than Diagram 1 (40 inches). The suppression of waist back is only ½in.; width of back stretch is 8½ inches.

There is no suppression between sideseam of back and forepart, this being 8¼ inches.

The width of back at bottom is ½in. more than that of Diagram 1, and is 9½ inches. There is only ½in. taken out of cut under the arm, and to find run of sideseam of forepart come down 2¼ inches from 18½.

The front edge is 25½ from square line at back.

There is ½in. cut taken out of lapel, as shown.

Outline the garment as clearly portrayed by the drawing.

There is no need to explain draft of sleeve for Diagram 2 explains the sleeve for both garments.

In Diagram 4 I have merely given an illustration of cuff to accompany this coat.

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with specially cut patterns of any style of garment, no matter whether it be illustrated in our columns or that of any other fashion publication. If our readers send to us the illustration, together with the ordinary lengths and widths of the customer, we will post them the same day as the order is received, a specially cut pattern by an expert cutter of the garments desired. If there is any peculiarity in the figure this must, of course, be noted, and when sending the order it will be necessary to enclose 1s. 3d. for each pattern, vests 8d.; and by a pattern we mean a coat or a skirt, or any single garment. A costume consists of two patterns, and, consequently, costs 2s. 6d.; patterns for a suit cost 3s. 2d. It will also be necessary to send us the name and full postal address, written very plainly, to which the pattern is to be sent; delay sometimes arises through the address being altogether omitted; at other times we receive orders with no measures, and, again, we find customers send to us for patterns without enclosing the necessary remittance. All these must necessarily cause delay; but when the proper conditions are complied with, our readers may rest assured that they will get the very best possible patterns in the shortest time.

We are prepared to supply our readers

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Your patterns to hand. I am pleased to say that I am quite satisfied with their fit and style. B. L.

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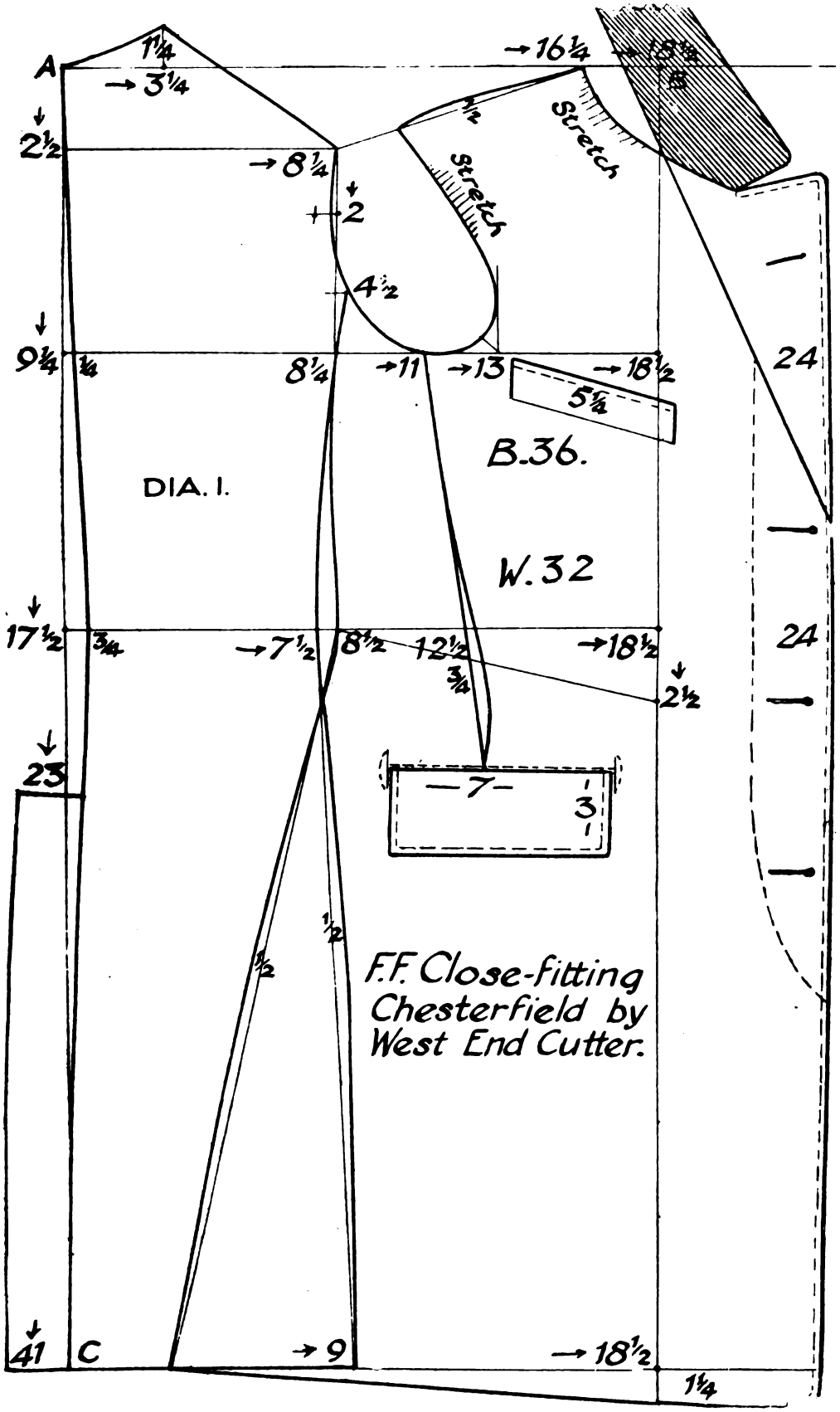

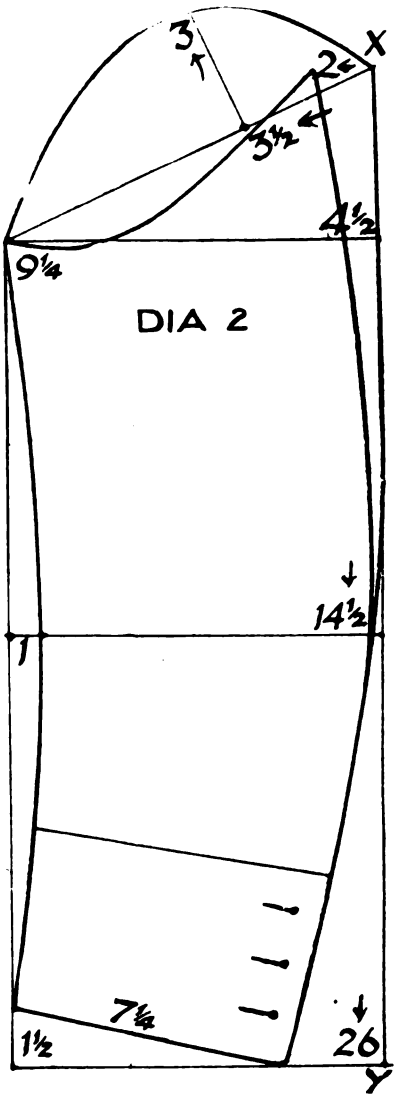

CUFF OF D.B. CHESTER.

ON NEXT PAGE.

SMART WINTER OVERCOAT, BY WEST END CUTTER.

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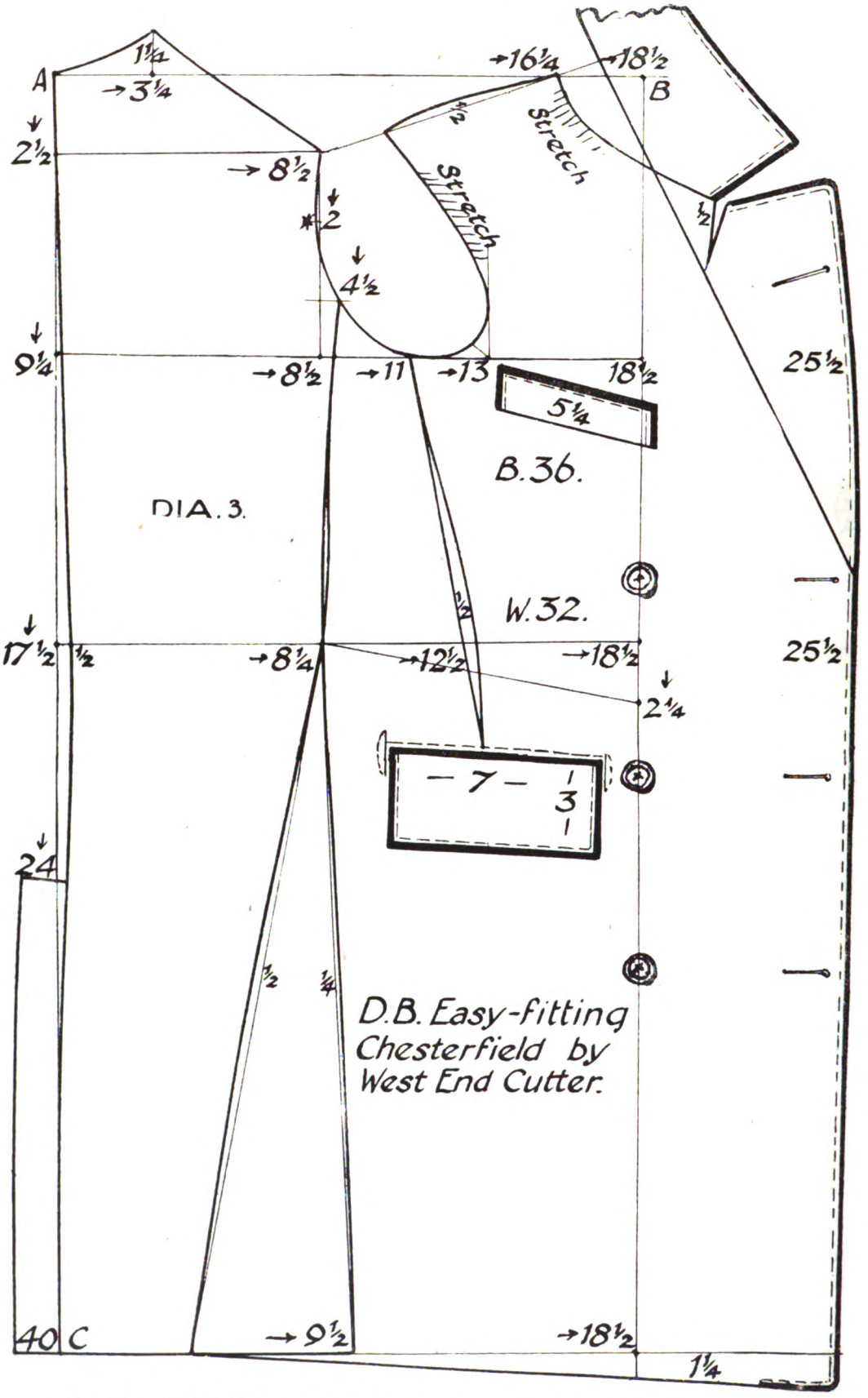

SMART WINTER OVERCOAT, BY WEST END CUTTER.

SEE DESCRIPTION ON PAGE 250.

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REDUCED MODEL OF

Our Full-Size Pattern.

S.B. CHESTERFIELD.

38 breast, taken over the vest.

In this issue we are presenting our readers with a good pattern of overcoats, which cannot fail to prove useful at this season of the year. The style is the fly-front Chesterfield, with back-seam and slit; cut to fit moderately close about the waist, with easy skirts. The front has bold revers in S.B. step-collar style, and fastens with four buttons through a fly; outside breast welt; cross flaps and easy-fitting plain sleeves.

The pattern consists of fou rparts, namely, back, front, sleeve and collar. Punched holes show the position of fly and pockets, also the shape of undersleeve, while the waist and breast lines are notched.

Provision is made for ¼in. seams, and if this quantity is consumed in the making the pattern will be suitable for the average figure measuring 38 chest, 35 waist (over vest); the back is cut 7½, and sleeve 32½. The length for a figure 5ft. 9in. in height should be extended to 44 inches.

It may be cut from 2¼ yards of 56-inch cloth, with all parts laid the same way.

Place front in top right corner to fold, opposite which the facing can be cut. Lay back to left bottom edge, and the sleeve beside it; outer collar on fold in top left-hand corner, and fittings at other parts. The facings will be pieced.

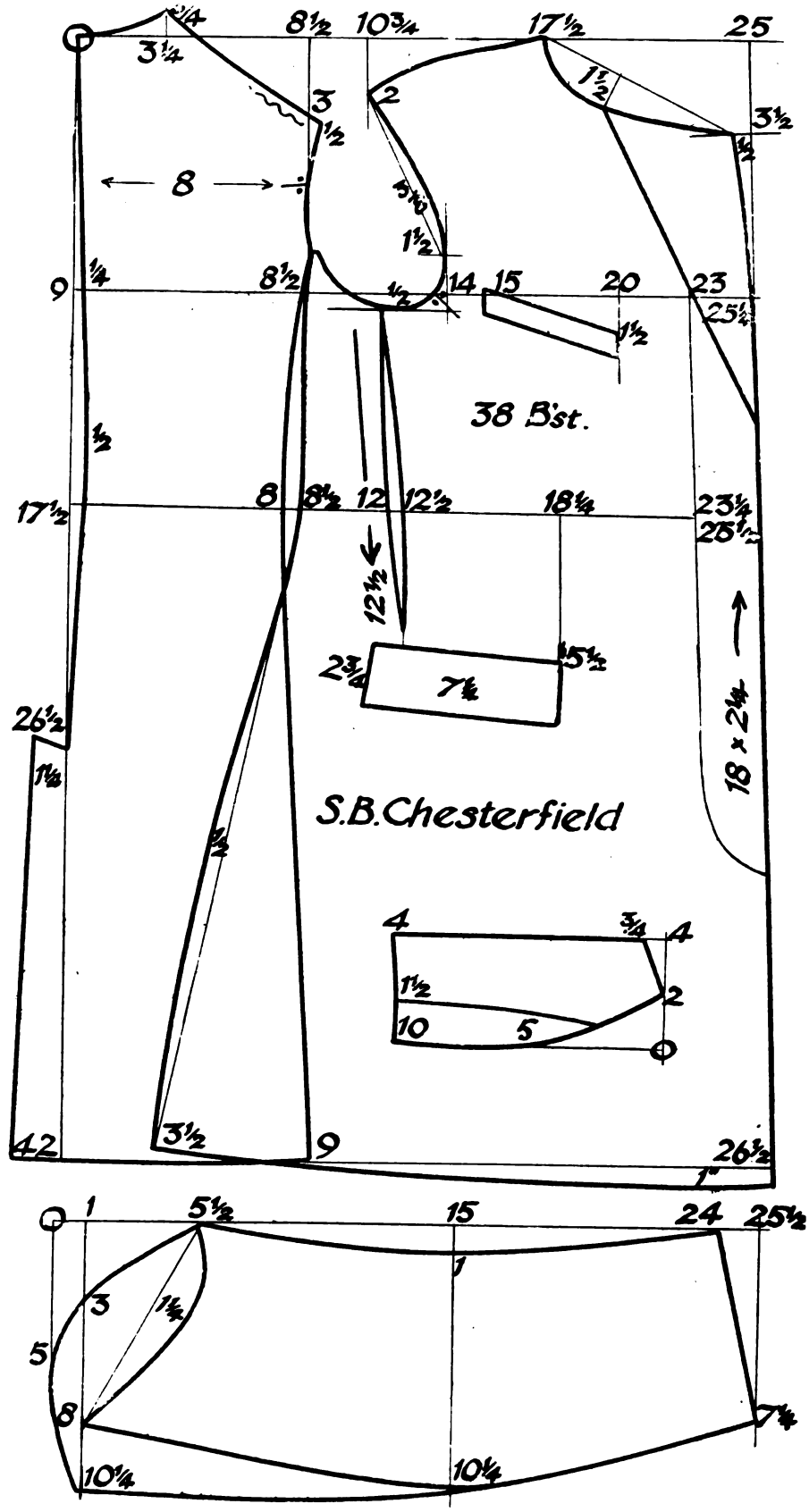
We give herewith a very clear reproduction of the flat pattern laid in diagram form, so that any size can be cut by aid of graduated tapes. The inch-tape produces the 38 size, therefore graded tapes must be selected agreeing with 1 inch smaller in each case; thus for 42 breast use the 20 tape, and so on.

On the other hand we stock this particular pattern, and can supply single ones at 1s. each, or the set of seven, namely, from 32 to 44 chest, for 4s., cut in strong brown paper.

Have you secured copies of
The "Ladies' Tailor" semi-annual plate, and
The "Gentleman's Tailor" semi-annual plate?

The price is only 2s. 9d. each, accompanied by a Coloured Miniature.

If you have these, display them in a nice frame in your shop-window, and you will soon get a reputation for being up to date; and don't forget, Patterns of any style of garment illustrated on these plates will be supplied at 1s. 3d. each.



REDUCED MODEL OF OUR PRESENTATION PATTERN.

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HINTS ON MAKING CHESTERFIELDS.

Although the Autumn is now well upon us, a few words upon the make-up of the lighter and more dressy style of overgarment will not be out of place.

There are many functions during the Autumn and Winter seasons for which this class of garment is almost a necessity. In its general details the dressy Chester is practically the same as the heavier garment; that is to say the details of making up fly, putting in the pockets, etc., follow certain lines; but in a garment of this sort the principle of neatness has some bearing. The two main features should be stylishness and neatness; then, in the matter of linings, and in the decorative finish of the fronts, we have details which lift the general tone of the garment out of the ordinary conception of the overcoat.

The garment we have before us is cut on fairly stylish lines, calling for some degree of care and manipulation in the make-up. For the middle-age man much can be done to smarten his appearance when the coat is given a waisty and gently flowing outline. In this matter the cut under arm and the round below the waist at sideseam are details of some importance during the make-up.

Whether these seams are sewn by hand or machine, they call for the exercise of care; the cut especially must be well sewn in a tapering fashion towards the lower end, and the seam must be well pressed open, the fulness at bottom well distributed over the hip before the putting in of the pocket is commenced.

THE POCKETS AND FLY.

The first stages in the formation of the pockets are illustrated at Diagram 1. There we show the forepart with the cut sewn and pressed, the lower half of pocket-mouth jeatted, and the flap baisted on its lining. You will note a shading on the flap denoting that it has been kept a little full on the inside cloth, so that when we turn it out as at B, the lining has a controlling influence, and causes it to curl inwards at the corners.

Just now the outside breast pocket is renewing its popularity in overgarments as in other styles of coats, and at Diagram 2 we show it and the flap in a finished state. The internal details of pocket, pocket stays, extra canvas through the shoulders and the padding of lapels, the staying of the edge and the fly lining, are all set out.

In making up these fly-fronts one has to be careful when baisting in the canvas, and during the process of padding the lapels to keep the inside material free about the top of fly. If we fail in these details a sad blemish afflicts our garment for all time about the region of the turn. In like manner, when putting on the cloth facing in which the other half of fly has been made up separately, we must ensure sufficient length of facing to enable the fly to turn over the lower end of lapel cleanly.

Frequently the decorative element is provided by means of a silk facing, and the two methods of finish are what are known as "silk behind the holes," and "silk to front edge." In the former case a narrow facing of cloth is put on, and the fly made up in the ordinary manner, the silk facing being arranged to come about 1½in. from the front edge, or, in other words, to fell against the end of the buttonholes.

The more dressy but less durable method is that shown at Diagram 4. There we represent the coat described as with "silk to front edge." The method of making up the fly for this style of garment is that illustrated at Diagram 3; there the outer edge is faced with a piece of lining; on this a second piece is put, and then a piece of linen, as shown at Diagram 3. The fly is stitched through from the outside about 2¼ inches back from front edge, as we illustrate there, and the silk facing is felled against the edge of fly in the manner shown at Diagram 4.

This latter operation is one of the most delicate a tailor is called upon to perform, and demands the utmost care if a good result is to be obtained.

THE COLLAR AND SLEEVES.

The general features of these details are the same here as in other coats, that is to say, the roundness or straightness of collar will be affected by the position at which the lapel will turn.

At Diagrams 5 and 6 we illustrate the collar in two stages of make-up. In the first it is ready for manipulation with the iron, and, in order to secure the curve given at Diagram 6, a straining out of stand and fall is effected before the collar is creased over. In this class of collar about 1¾in. depth of fall, or from that to 2 inches, will be sufficient. The outside should have no centre-seam, such as we show in the diagrams of inside collar, but all the same it must be shaped with the iron along the outer edges to bring it somewhat in harmony with the formation of Diagram 6.

When sewing on the outside collar give it a little ease at ends, and all round the fall, say ¼in.; put that on as fulness and the collar will curl over gracefully when finished.

The method of sleevehead finish can be left to individual taste.

Diagrams 7, 8 and 9 give three styles of cuff finish very much in vogue.

When silk is used for linings or facings do not bring the iron in direct contact with it; do the pressing from the outside, and even then, during the damping process, too much steam ought not to be allowed to reach the face of the silk. A good plan when damping fronts, lapels and collar is to damp through a double piece of cloth from the back, the silk being face down on the soft cloth press-pad.

Military Service Jackets

And Overcoat Patterns for Officers, cut in harmony with official regulations, 34, 36, 38,

40, 42, 44 breast; each set consists of six sizes, for 5s.; the two sets for 9s. 6d.; single patterns 1s., post free. The John Williamson Co., Ltd., 42 Gerrard-st., W.

COAT HANGERS, nicely finished, with stained and varnished curved bar, and nicely coppered hook; 6 dozen for 5s. 6d.; only a few left. Address, C. Hanger, 42 Gerrard st., W.

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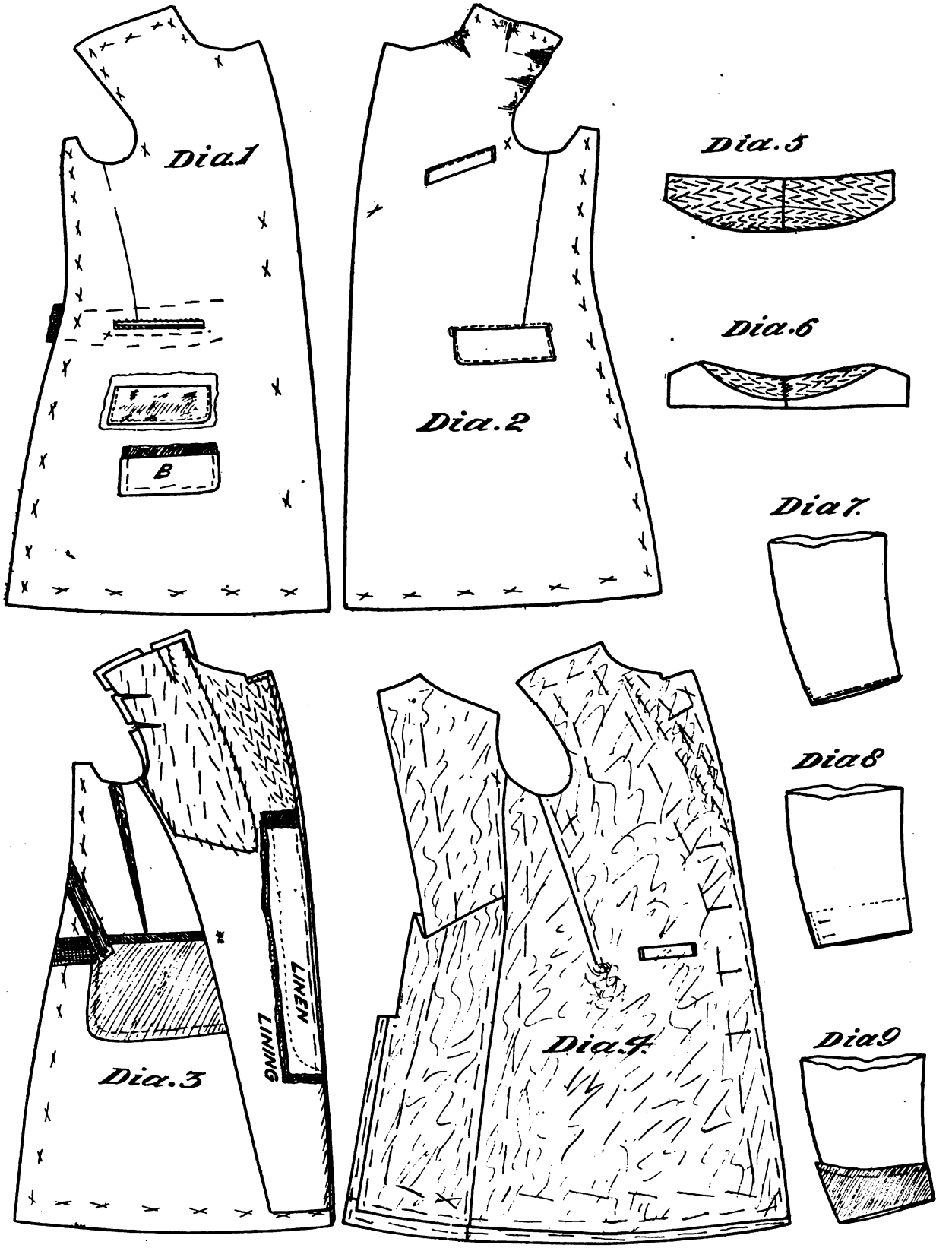

HOW TO MAKE STYLISH CHESTERFIELD.

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THE NEW SLIP-ON.

BY "MARCUS CICERO."

That the old-time comparatively close-fitting Summer or Covert Coat is on the decline seems assured. Taking these last eight or ten years into consideration, we find the public taste adhering to the loos and sacky overgarments, with a fidelity so marked that the "ready-to-wear" establishments have great stocks of these in various designs and characters against practically nil of the older types, which in many ways are unsuitable for most purposes.

Amongst the many ideas that led to the introduction of the looser style, one of the chief is found to do with the weather; this, of recent years, has been very inconsistent and unseasonable in the Summer months, and gentlemen, as well as ladies, have found that it is better and essential that the shower coat should be of as light a nature as possible, and sacky and loose in character, so that, in the first place, it can be carried over the arm when the conditions render it necessary, and, secondly, to enable it to be slipped on to the shoulders without any feeling of discomfort. Then, again, it is usual at society functions, fashionable race-meetings, etc., to be attired in either the Frock or Morning Coat, and since the advent of the soft-rolling lapels it requires an overcoat with plenty of freedom and ample sufficiency of material from back centre to the front edge, so that these parts do not become crushed.

The same can be said wtih regard to the ladies. The looser style has a distinct advantage over the older and semi-fitting type, in that it does not disturb any ornamental feature of the underwear.

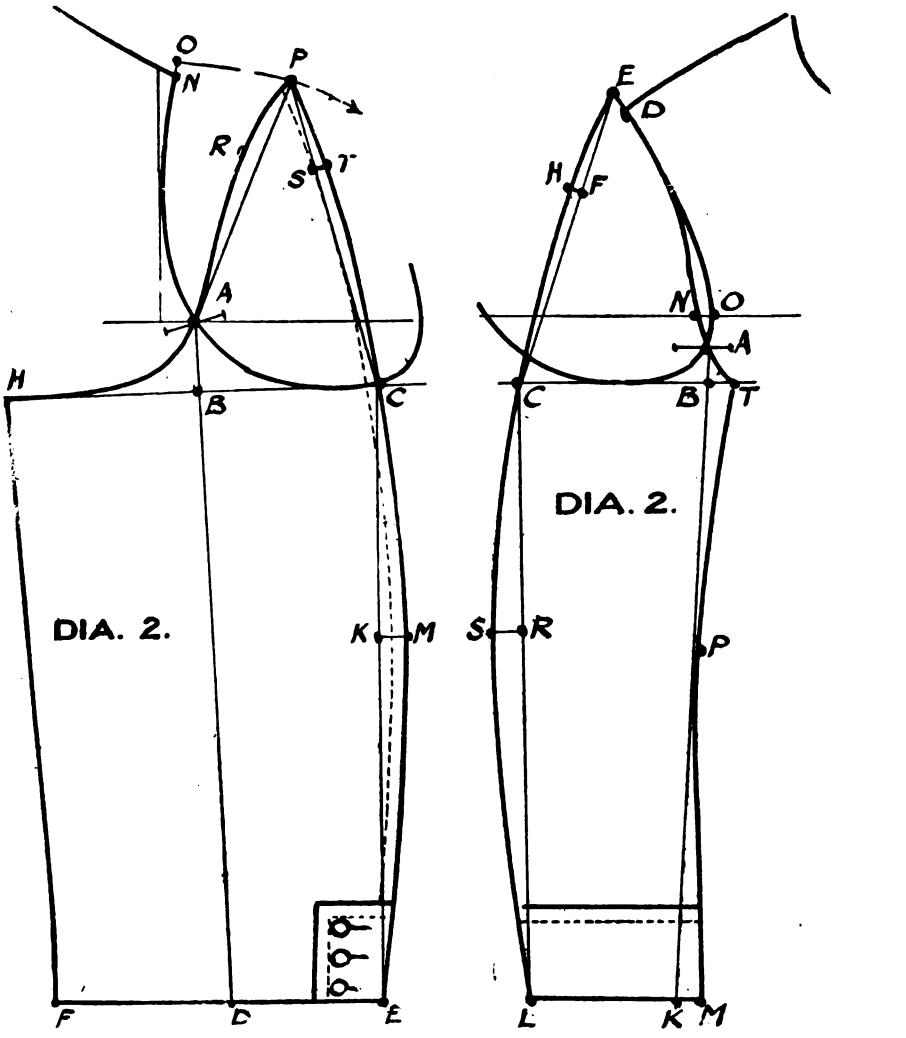
The coat I am describing in this article made its appearance last session, and it was towards the latter part of it that its popularity began to be noticed. The important features are clearly illustrated in the diagram. As will be seen, the scye is abnormally large owing to the increased distance from back centre to the fore scye, and also to the shortening of the shoulder width, which is carried out to the extent of ¾in.; this brings the sleeve well up on the body, while the increased material from back to front falls in a graceful pleat at back scye. This seam is brought on to the summit of the shoulder, and a corresponding centre-seam is included in the sleeve. The skirt is not excessive as regards spring; it is not necessary to go to extremes, for it would probably spoil the effect.

It is a very striking style, and can well be used for every purpose, and made up in all materials. The method I have adopted in the production of the diagram is quite workable for all figures.

The measures: 36 breast (over vest), 9 depth of scye, 17 natural waist, full length to 4½ inches below the knees, 12½ front shoulder, 17 over shoulder, 11½ front scye, sleeve length, over shoulder, and down centre of sleeve.

Square lines A to 6½ and A to E.

Mark down firstly to C, the scye depth, 9 inches; down D, the natural waist plus ½in.; to E, the full length.



Square out from these points.

On the top line from A measure out to B, the distance of A to C, always.

Point F for the shoulder level is half over shoulder from C. Square out from G.

Mark down from point G to L, 2 inches, and square out towards M.

L to M the width of back plus ¾in.

Square up and down to 7½ and K.

A to H is one-sixth of scale (18), plus ⅝in.

H to I 1¼in. This re-arrangement from the orthodox 3 inches and ¾in. is necessary for the placing of the seam on summit of the shoulder. For the same reason point J is raised to K 1 inch. Go out from this point ⅜in.

Draw M, K, I, A.

On the breast line from C to N make this distance: front scye 11½, plus 3½ inches; this amount can be regulated according to the amount of pleat or fold desired.

From C to P is half breast plus 4 inches.

N to O ¾in.; this is regulated according to the amount lost at K.

R is 1 inch nearer to N than P. Square up towards S.

To find S, sweep the length of front shoulder less A H at the back neck from N.

Apply I K back shoulder from S to T on line out from G.

Join T O, and hollow at U ½in.

Square down from O and 7½, 2 inches for scye level.

Complete the scye run from O to back pitch, which is placed 1 inch from 7½ on breast line.

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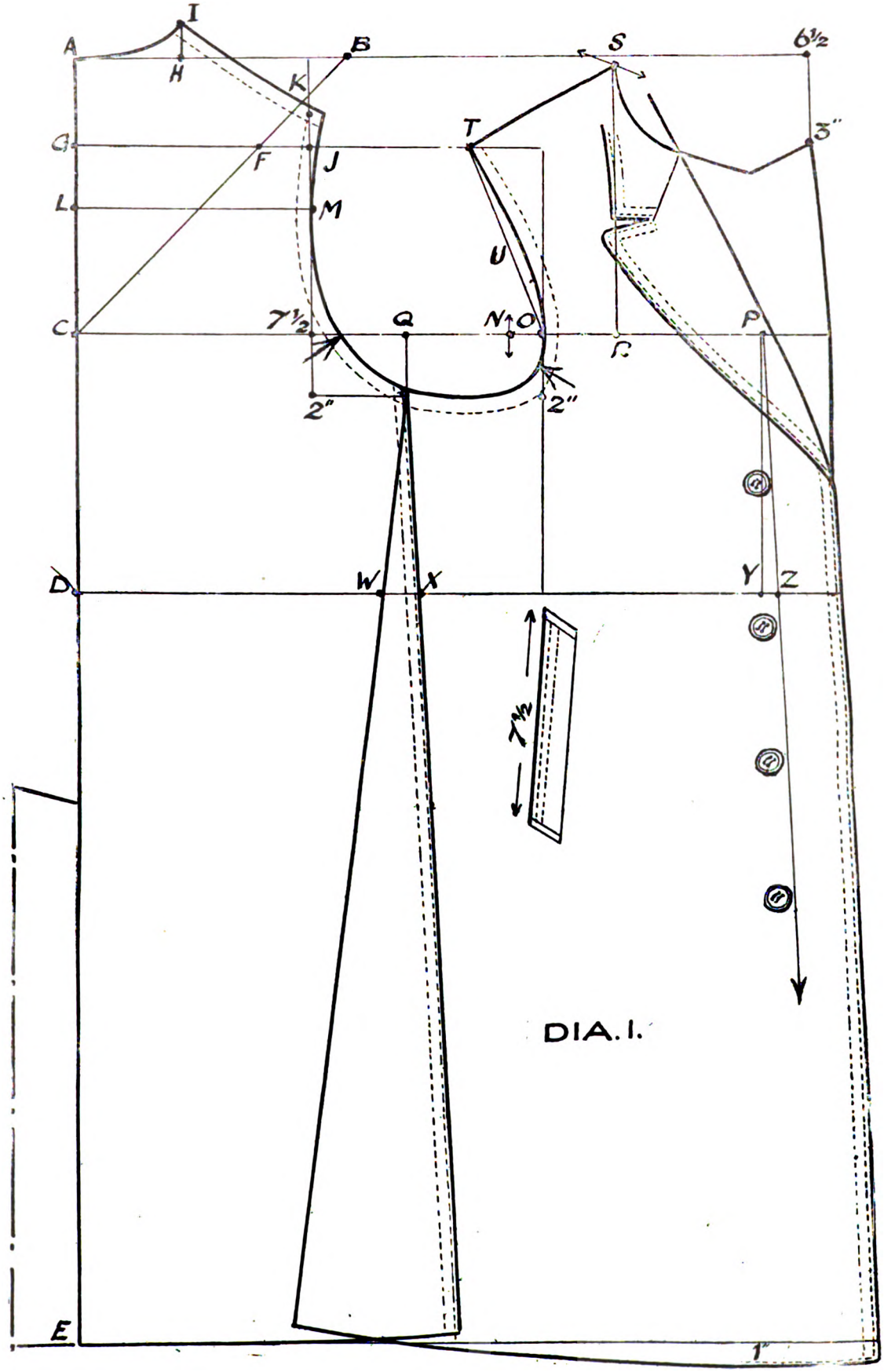

DIA. I.

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Q is placed about 3 inches from 7½.

Square down from Q to waist line, and overlap to X and W, ½in., respectively.

Square down from P to Y on the waist line; go forward ½in. to Z, and mark centre line through from P.

Add 1 inch extra length at the construction line on forepart.

For lapel come out from S 6 inches, and down 3 inches.

THE FORE-SLEEVE. DIA. 2.

Firstly, reproduce the scye part, T O, round to back pitch of Diagram 1.

From B to C is one-fourth scale (18) plus ¾in.; this latter amount is regulated according to what is lost at N O, Diagram 1.

Square B, C, L.

Mark A, the front pitch, 1 inch up from B.

N to O ½in.

Draw A, N, D, E. Point E is continued from D to the extent of fulness required.

Join E C.

F is 3 inches down. Go out to H, ⅜in. Draw E, H, C.

From E round point C mark off the length as taken to L.

R is 1 inch nearer C than L. Go out to S ¾in.

L to K is the one-fourth cuff width plus seams, ½in., equals 4¼ inches.

Join K, B.

P is 1 inch nearer B than K.

K M and B T are each ⅜in.

Draw T, P, M.

BACK SLEEVE. DIA. 3.

Reproduce K J M, and round to front pitch of Diagram 1.

Mark out from B to C one-fourth scale plus ¾in.

Square B, C, E.

A is the pitch, one breast line.

N to O is the amount of fulness required.

Using A as a pivot, sweep from O to P, 3 inches, or one-sixth scale.

Join P to C.

S is 3 inches down from P.

T is ⅜in. out from S.

Draw A to P, adding ½in. of round at R at 2½ inches from P.

K is 1 inch nearer C than E.

K to M ¾in.

E to D is equivalent to L to K, Dia. 2.

Join D to B, and square out towards H by B D.

Measure L to M, Diagram 2, and make E to F the cuff width plus 1½in.

Measure A to T, Diagram 2, and make A to H, Diagram 3, to correspond with the lower scye of Diagram 1, that is between the pitches.

The cuff reaches to about 1½in. over the centre-seam.

The Cutter's Practical Guide System.

AN ILLUSTRATED LECTURE BY W. D. F. VINCENT, DELIVERED TO THE STUDENTS OF THE "TAILOR & CUTTER" ACADEMY, 42, GERRARD-ST., W.

Gentlemen.—The C.P.G. System has now been before the tailoring trade for considerably over a quarter of a century, and during that time a remarkable change has come over the spirit of the sartorial world. When it was first introduced it was the popular cry that direct measures could not be taken accurately; but one by one the opponents have put them to the test, and have not found them wanting, and are consequently become converts to this method, which, in our opinion, far and away excels all others.

It seems to us that it is based on such common-sense principles, which can be so easily applied to all styles of garments, that the cutter who neglects them is not taking advantage of the opportunities at his disposal; and whilst we should be one of the very last to say that this is the only plan whereby success may be achieved, yet we do say that it is a good method, and one of, if not THE very best, that is before the trade.

The fact that it has been imitated and adapted to the requirements of every section of the civilised world. shows that it has, at any rate, very much to commend it to the judgment of sensible men.

As the years have rolled by we find very little, as far as the principles are concerned, that requires modification; but the evolution of fashion constantly requires changes in outline, and as the imparting of style to the draft must ever come from the cutter himself, we venture to lay before you a few up-to-date drafts, which will embody some of the latest styles in the more every-day kind of garments.

I shall assume that you are well acquainted with the art of taking the measures, and the only thing that I will emphasise is that these should be taken as carefully and as accurately as possible, and that every endeavour should be made to obtain an accurate idea of the customer's requirements, so that his own little fads and fancies may be imparted to the garment.

You will understand, of course, that a system is, after all, but a scientific basis, and that cutting, as far as the bespoke trade is concerned, is an art in which the cutter uses the scientific basis in order to produce that which will fit and please his customer.

Now the measures for which we shall draft a suit are as follows: 9, 17, 30, 6¼, 21, 32, 8, 12½, 17, 36, 32, 37. Vest, 12, 25½. Trousers, 42, 30, 30, 36, 20, 15. Morning Coat, fashion waist 18½, full length 37½. Ladies' Jacket, 7¾, 15½, 29½, 5½, 20, 28½, 7, 9, 12, 16, 36, 24, 28.

THE LOUNGE SYSTEM.

Draw lines at right angles to O.

Mark down O to 3, one-third of the depth of scye.

3 to 5, 2 inches.

5 to 7 2 inches.

O to 9 depth of scye.

O to 17 natural waist length.

17 to 19½ about 2½ inches, more or less, to taste.

17 to 26 9 inches, to find the hip level.

O to 30½ the full length plus ½in.

As the present tendency is to keep the waist somewhat short, we can put 15½ from 17 about 1½in., and make the hollowest part of the back at 15½, from which point we mark in ½in., and draw the centre of back.

O to 3 one-twelfth of breast, or a little less At point 3 mark up ¾, and so get the curve of back neck, O, 2¾.

Draw lines at right angles to 3, 5, 7, 9, 17, 26.

On line 5 mark off the width of back plus ½in., and curve the back scye out to ⅜in.

Then draw a line from ⅜ to 2¾, and hollow out ⅛in., or so, as shown on line 9.

Mark forward to 20¾ the half chest, plus 2½ or 2¾ inches. The latter quantity will give 2½ inches over the half-chest when measured from the back-seam.

From 20¾ measure back to 12¾, the across-shoulder measure, and from this point sweep by the front shoulder as taken on the customer, less the width of back neck as cut.

Now add 1 inch to this quantity.

Make 20¾ a pivot, and sweep in the direction of C, and where these segments intersect each other locates the neckpoint.

Now measure from point ¼ to A at the back. Deduct that from the over-shoulder measure, and sweep by the balance from 12¾ in the direction of B.

Measure from C to B, the width of the back shoulder less ¼in.

Shape the shoulder by adding a little round about 2 or 2½ inches from B.

Shape the scye in the style shown, keeping it as hollow as possible just above 12¾, and as close up to the back scye as is consistent with the curve.

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THE SIDESEAM.

Make the width of the back at the waist about one-sixth of the breast, which will make point 6½ 6½ inches from 17.

Take out 1 inch between the back and the forepart.

Spring the back out below, and keep it fairly straight up into the scye.

Let the forepart overlap the front about

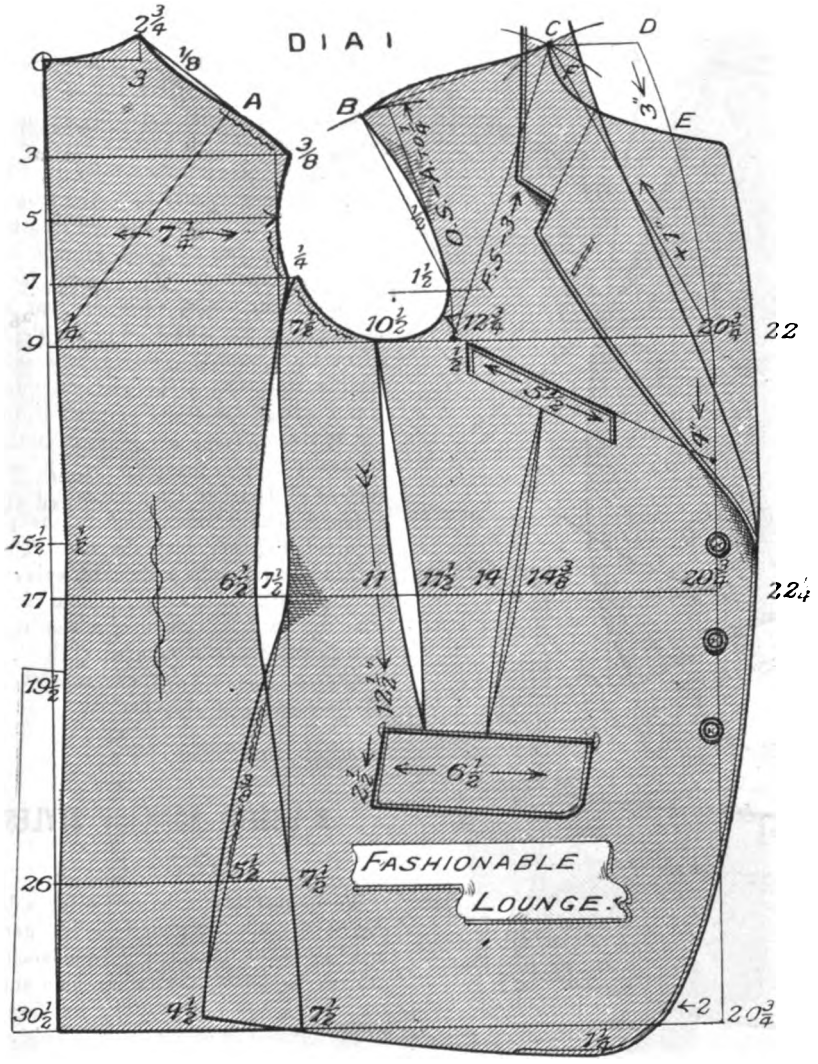
Come out from C to D one-twelfth the breast less ½in.

Make D to E one-twelfth the breast.

Add on 1¼in. of button-stand at the breast, and 1½in. at the waist.

Drop the front 1¼in., and complete the Lounge as shown.

This will be found to produce a smart, clean-fitting jacket, and prove a useful basis for other styles.



2 inches, which will provide ample spring and facilitate a close-fitting waist.

Take out ½in. of fish under the arms about 3 inches from the sideseam, terminating at about 4 or 4½ inches below the waist.

Some of the smart-dressing young men like to have a particularly clean fit at the waist, and for such, a fish is taken out of the forepart, as shown at 14, 14⅜; this seldom exceeds ⅜in., or at most ½in., and terminates about the centre of the breast pocket at the top, and the centre of the hip pocket below.

THE SLEEVE. DIA. 2.

In drafting the sleeve we take certain measurements from the scye, and adjust the balance in harmony with what we think the customer requires.

First of all, draw lines at right angles to O, and make O 5 agree with the distance from a line drawn level with back of the scye and one drawn level with the front of the scye.

Mark the forearm pitch at ⅜in. above the bottom of the scye, and the hindarm at 2 inches down from the shoulder-seam, or one-ninth of the half breast.

Now take the square and put the opposite arms on the respective sleeve pitches.

Swing the arm at the bottom slightly forward, so that it comes about the middle of the flap on the hip; then note the amount there is opposite the forearm pitch, and that is the amount to apply from 1 to 5.

A good standard quantity may be obtained by making 1 to 5 agree with the distance from 5 to 9 at the back.

Now measure the distance from the back pitch to the shoulder-seam, and from B to the forearm pitch, and apply this quantity from O to 9.

Make from O to 4½ half of this amount.

Draw a line from 5 to 4½, and add ⅜in. to 1 inch of round.

If a flat sleevehead is desired, then ¼in. would be enough.

Now mark off the length of the sleeve.

Take, first of all, the width of back, and allowing for three seams, two on the back and one on the sleeve-top, and measure down the length of sleeve to elbow and on to cuff.

Hollow the forearm 1 inch, and make the width of the sleeve from 1 to 9 one-quarter of the breast less 1 inch.

Raise the forearm at 24 about 1½in., and make the width of cuff one-sixth of the breast plus ½in., or to taste.

Now measure round the bottom of the scye between the two pitches, and apply this quantity from 5, as indicated by 8.

Hollow the undersleeve 1¼in., or thereabout, and complete the underside sleeve as shown.

THE COLLAR.

Take the cut-out forepart and mark the position of the top button.

Mark out from the hollow of the gorge ¼in. less than the depth of stand, and draw a line as from B to A.

The continuation of B would come to the position of the top button.

Allow for the width of the back to find the length.

Curve the crease-row of the collar by dropping down the difference between the stand and the fall.

Make the depth of the stand 1⅛in. to 1⅜in., and the depth of the fall from 1¾in. to 2 inches.

Give a little spring to the back.

Shape the end of the collar to taste, allowing it to overlap the front of the gorge about ¼in., and complete as shown.

THE VEST. DIA. 4. THE BACK.

Draw lines at right angles at O.

Make O to 9 the depth of scye, to 17 the natural waist length.

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Come in from 17 1 inch, and draw a line up to point O.

Hollow the back a further ¾in.

Make the width of the waist one-fourth of the waist plus ¾in., and the width of breast one-fourth breast plus ¾in.

Make the width of back neck, O 2¾, a trifle less than one-twelfth of the breast.

Come up ¾in.

Make point ½ a pivot, and sweep from O to E.

Make the width of the shoulder from ¾ to E one-eighth of the breast plus ½in.

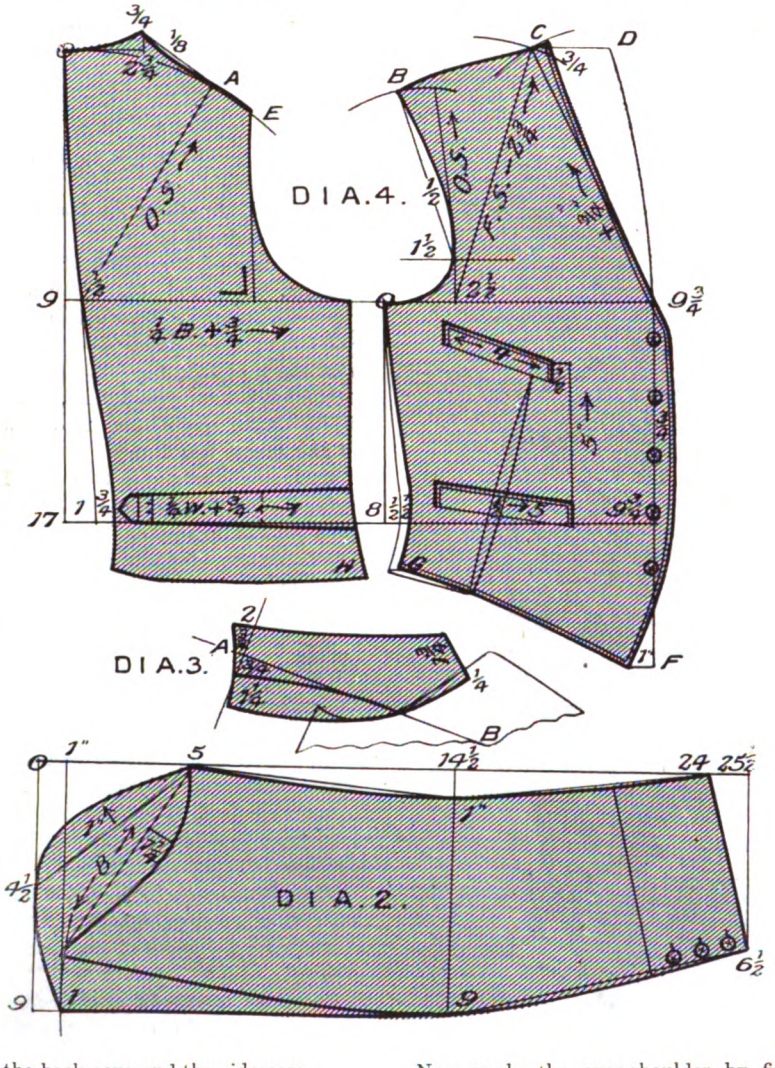
Hollow the sideseam from 8 to 1, and draw the sideseam from O to G.

O to 9¾ is one-fourth of the breast plus ¾in.; and 8 to 9¾ is one-fourth of the waist plus 1¾in.

O to 2½ remains 2½ inches always; or the front of scye may be found by measuring back from 9¾ the width of chest less ½in. or ¾in.

Make point 2½ a pivot, and sweep by the front shoulder measure less ¼in., and also less the width of back neck.

Add ¾in. to this quanttiy, and sweep again from 9¾, and so find point C.



Shape the back scye and the sideseam.

Add a little spring below the waist line, as illustrated, and make the length agree with the forepart.

THE FOREPART.

Draw line at right angles to O.

Make O to 8 the same distance as 9 to 17 of the back.

Now apply the over-shoulder by first deducting ¼in., and also the distance from ½ to A, making the width from C to B ¼in. less than the width of back; then add on ¾in. for the stand of the collar in the case of a no-collar vest.

Add on ¾in. for button-stand, and complete as illustrated.

Measure off the length to the customer's requirements, adding at least ¾in. for making up.

If a very smart fit is desired a fish may be taken out from the waist as illustrated; but in that case the side should only be hollowed ½in.

The various details are marked on these diagrams in a very clear way, so that they may be followed implicitly.

(To be continued.)

Model Patterns.

We supply model patterns of practically every garment that is worn at the present time, and by model patterns we mean patterns which are cut to the average proportions for a given breast measure. Thus, a jacket 34 chest would have the length from waist and full length, and the length of the sleeve in keeping with the average figure of that size, and it is quite possible for tailors to adjust any slight variation that may be necessary in the length or in the sleeve, and so obtain a reliable pattern at a somewhat smaller cost than a specially cut one.

Our charge for model patterns is 1s. each, but if sets of seven are ordered at the same time, we supply them for 5s. It is necessary at all times to send remittance with the order, a definite description of the patterns required, together with the size. The name and full postal address should b every plainly written with each order, and as a general rule the patterns are despatched the same day as the order is received.

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A USEFUL BOOK OF STYLES,

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The costume pattern you sent me a few weeks ago was a great success.

C. J. W.

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THE JUNIOR CUTTER'S INSTRUCTOR.

CONTINUED FROM LAST MONTH.

Having dealt with inlays, we now show how the garment is taken from the material (see Diagram 51). This is what is termed by tailors the "lay."

We have not aimed at a very close lay, preferring to give one that provides amply for each part, and sufficient inlays. We have not allowed for an inlay down fronts, as we believe a good many tailors do not follow that plan, although it is to be preferred for any slight alteration to the fronts often gives the coat an enhanced appearance, the style of the fronts being the principal feature of a Morning Coat. If, however, an inlay down fronts is desired, there is ample room to move both skirt and forepart back; ½in. or ¾in. will be sufficient to leave on. Of course, this is cut off after the try-on.

DIAGRAM 51

Shows how to take a Morning Coat, 36 breast 32 waist, 37 long, and 32 length of sleeve, out of 2 yards of material. As all the parts are placed the same way on the material, it will make a good lay for faced material.

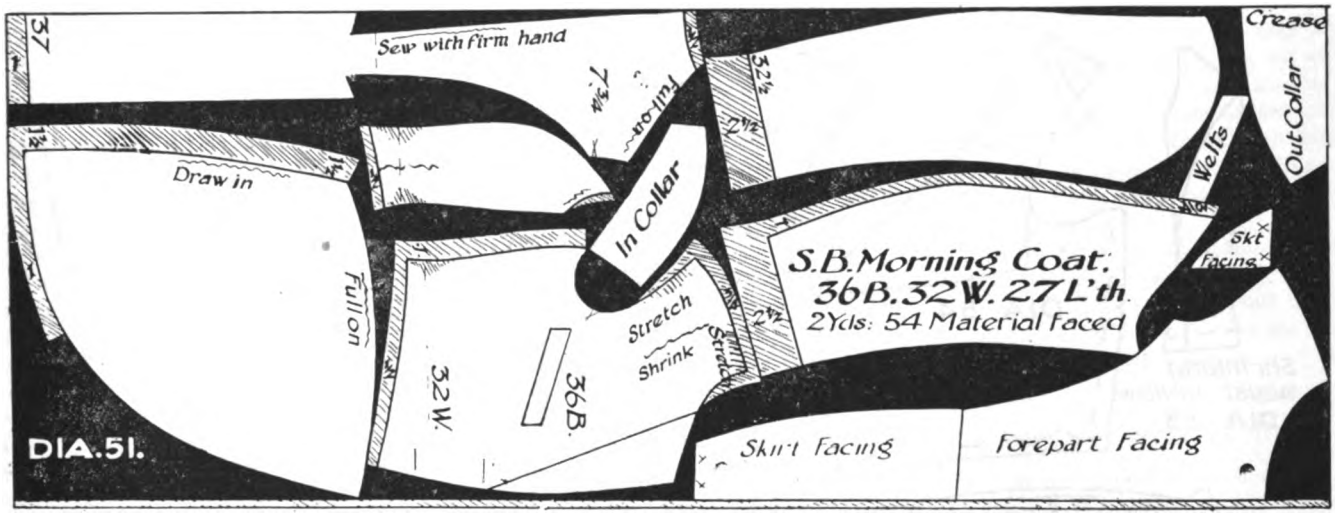
On this diagram we have indicated the selvedge of the material in order to show where to put the outside collar.

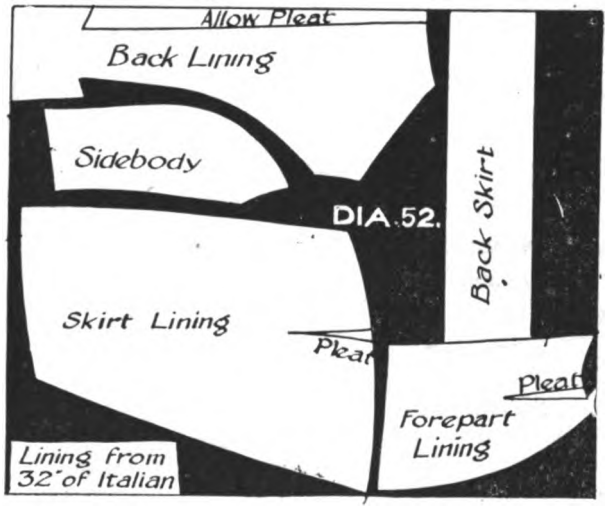
In arranging the lay, first of all lay down the skirt in the bottom left-hand corner, allowing about 1 inch for upturn at bottom, and from 1¼in. to 1½in. down back to form back pleats.

Next take the back and place it down close up to the crease edge of material, and provide for upturn at bottom, and allow ½in. or ¾in. inlay at top of back neck. Some cutters leave an inlay down centre of back, say ½in. There is no doubt that this is a useful inlay, but we believe in keeping the job as simple as possible for the coat hand to make up.

The forepart is next laid down, and the following inlays are allowed: ¾in. at shoulders, 1 inch down sideseam, and ½in. along waistseam. The latter is a very useful inlay, although one not generally left by tailors.

The sidebody usually fits in between the back and sidebody, and, of course, the ½in. at bottom must be left, whilst a little at scye is very useful.





Next to be placed down are the sleeves. 2½ inches is left on to form cuff facings, while an inlay of about 1 inch is left down hindarm of undersleeve.

The inside collar is taken out on the bias, and the outer collar on the crease of the material. In this lay good facings are provided both for foreparts and skirts.

After having arranged your lay you should create a habit of looking carefully over it to ascertain if all the parts are there, and also that they are all arranged correctly. For instance, if the material is faced, all the parts must be arranged to run the same way, not some one way and others another, as is permissible on unfaced materials.

Double-width materials, 6-4 cloths, are usually 54 inches wide, hence we have arranged this lay to meet that.

In cutting from striped materials care must be taken to arrange the lay so that the stripes run perfectly vertical on the figure when the garment is completed, and if this lay is followed, no trouble in that respect will be experienced.

It does not happen very often that you have a Morning Coat to cut by itself, for a vest usually accompanies it; however, it is as well to show how to cut it by itself.

Having got the coat cut out, the next thing

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to do is to cut the linings, and Diagram 52 shows how they are taken from the piece. This does not represent a close lay, as ample is left for inlays, etc.

The forepart lining is small, as a good cloth facing is provided. If the latter is small then perhaps you may have to put italian through the shoulders, and, consequently, more will be consumed.

We may point out that it is more economical to turn garments if a quantity is being cut, as the parts can be arranged more closely.

Although we have shown the back skirt lining placed across the material, it is better if this be arranged on the length-way of the italian, in case a dark shade may be observed.

contend it makes the waist-seam in front thick.

It is always prudent to keep the canvas down front of skirt on the narrow side.

Fine French canvas is the best to use for Morning Coats, as a soft finish should be aimed at.

The position of the seams naturally makes it easier to fit the figure than in the case of the Lounge, and, besides, in the Morning Coat the waist is more closely defined than in the former.

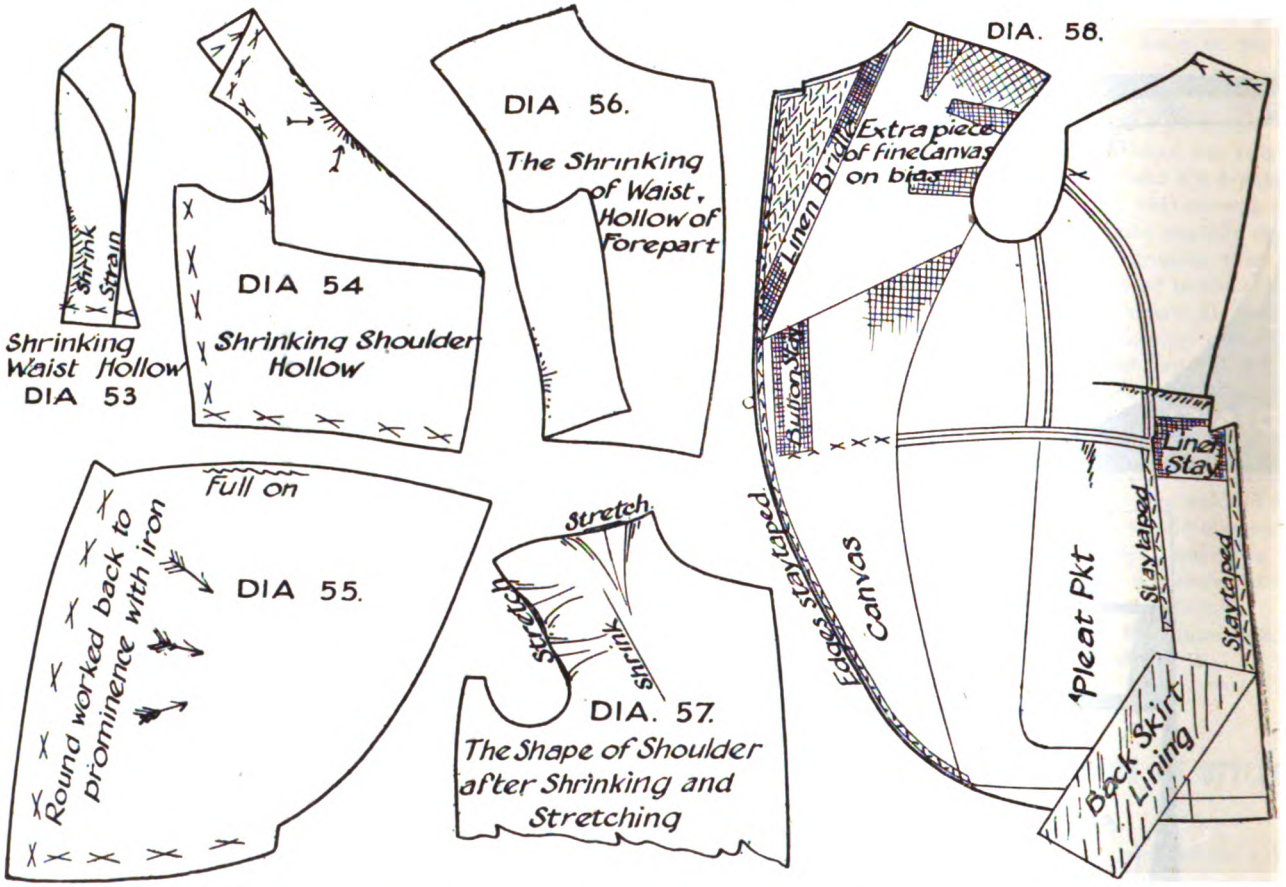
In garments where the waist has to be defined, much has to be done in moulding the pieces to cover that part of the figure without a crease. Not only must the balance of a

By treating the waist in this manner we get the coat to have the tendency to cling to the figure, which is essential. This manipulation of the shoulders gives a concave form so necessary to effect a clean-fitting shoulder.

DIAGRAMS 53 AND 54

Illustrate the manipulation of the sidebodies and foreparts. The round on the backpart of the skirt is shrunk back on to the prominence of the seat, as shown by Diagram 55, denoted by the arrows.

The skirt is fulled on at the waist-seam at underarm about 1 inch, shown marked on Diagram 55.



For sleeve lining the same length as the sleeves is sufficient.

It will be noticed that the back lining should have a pleat arranged down centre and only come below the back-tack. A pleat is also left under the arms and over prominence of hips in skirt lining.

A good many tailors simply cut off only sufficient canvas to come to a little below waist-seam, preferring to piece out the length to skirt bottom after the style of the facing for the latter. This plan is no doubt an economical one, although there are many who dislike the piecing of canvas at waist, as they

body coat be correct, but the shoulders and waist section require more than ordinary treatment, hence we may be pardoned if we briefly state the chief points to observe in the making of body-fitting coats.

After the fitting-up has been done, that is, the facings, linings, etc., have been cut, threadmark the inlays, etc. Then take a good iron and shrink the hollow of the sidebodies, and slightly strain down the sides.

The foreparts should be shrunk in the centre of shoulder, and stretched near to neckpoint, and also at the scye end; whilst it should also be shrunk at waist hollow under arm.

On Diagram 56 we show how the waist hollow of forepart is shrunk to get that part to fit into the waist.

After the shoulders have been shrunk in the centre, and stretched towards the neckpoint, and also at scye end, they will resemble Diagram 57.

We believe there are some tailors who stretch the gorge hollow, but that is not a wise plan, for if you do that you are interfering with the size of the circumference of the neck, and that should be left untouched.

The facings should be treated exactly the same way as the outsides.

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The canvas to be inserted should be of a fine French make, and should be sponged all over and ironed out, so that it will be well shrunk before being inserted.

If haircloth or any patent interlining is used it should be similarly treated.

The underarm and back-seams, together with waist-seams, are best sewn by hand.

A linen stay must be put across back to take the back tack, while the back skirts should have staytape put down, and the edges turned in, and the back skirt linings baisted on. This should be kept slightly tight towards bottom corner to keep the pleat curling inwards.

DIAGRAM 58

Illustrates the making-up of the back skirts.

In this diagram we show where the linen stay is put to take the back-tack, the pleat pockets, and also the slashing and wedging of the canvas in the shoulders.

The slashes in the piece of canvas or patent interlining, which is inserted extra in the shoulders, should be slashed and wedged alternately with the bottom canvas.

This slashing and wedging are necessary to assist in the retention of the form infused by the shrinking and stretching, so that a concave form may be gained.

The crowning points of a good-fitting coat are clean-fitting shoulders and collar, and this can only be gained by following the above instructions.

Across the lapel crease should be placed a straight strip of linen, which should have been previously shrunk. This bridle must be kept slightly tight, and fastened on to the canvas.

In padding the lapels keep them in a nice curl, so that when finished they will curl inwards, and not stick up at the corners, causing an unsightly appearance. A double layer of linen makes the best button-stay.

The canvas requires cutting away where the buttonholes will be placed, and linen utilised to cover over the cut-away parts.

The fronts should be drawn in a little with staytape, which must be felled on both edges, so as to prevent marking on the outside. The fronts of crooked-cut coat generally require to be more drawn in than straight-cut coats.

The pleat pocket opening should be stayed with a piece of linen and staytape, and a tacking inserted.

The pocket is secured to waist-seam, and a tacking is put in where the hip button is placed; also one at underarm-seam at waist-seam.

In pressing out, aim at retaining the form infused. The fronts should naturally cling to the figure with this manipulation.

The step should be made 1½in., and cut down ¼in., so that when the collar is seamed on a continuous line is formed with step.

Replies to Readers.

FOREARM STANDING AWAY FROM THE CUFF.

"MAC." has made a Morning Coat for a stout man, and it was returned because the forearm stands off at the cuff, which the gentleman objects to. A satisfactory remedy is solicited.

This defect very often occurs in garments made for erect figures.

The necessary variations have probably been made satisfactorily in the body part, but the sleeves have not been varied, despite the well-known fact that erect men carry their arms more backward than the normal. When the arms rest at the sides there is a drag from forearm pitch to elbow, with a superfluous quantity of material at top of hindarm-seam, whilst the cuffs stand away from the wrist as much as the width will allow.

To remedy, take a little off the top of hindarm to nothing at forearm pitch, which will pitch the sleeve further back. If the defect is only slight, then lowering the forearm pitch and raising hindarm pitch may remove it.

In making the former alteration it will be necessary to utilise the turn at cuff in order to get the correct length of the sleeve.

A frequent cause of the cuffs standing away is the forearm being cut too hollow. The writer has seen tailors hollow the forearm 1½in., whereas 1 inch is quite enough. A too hollow forearm is more difficult to alter than may at first appear, for the alteration affects the balance of the sleeve. The best way to remedy the defect is to take a little off forearm elbow to cuff, and let out a corresponding quantity at hindarm. If this is done to any extent it will be necessary to readjust the balance of the sleeve, hence care is necessary, for in remedying one defect you may unconsciously create another.

OH! THOSE SLEEVES!

"YOUNG CUTTER" has made a coat for a man who was unable to come to be fitted. The customer says the coat is all right save for those awful sleeves, that creep up his arm when he raises the latter up to his head. The dragging of the sleeves on his muscles, he states, is painful.

"Young Cutter", in asking for a reply to the above, states that if he fails to put the coat right he is afraid of a repetition of the gibes the customer bestowed on him when he "encored" him.

We can quite sympathise with our correspondent, who naturally resents the tantalising remarks delivered by this customer; but tailors have to grin and bear a lot, and not be too thin-skinned; and we venture to state that when a satisfactory alteration is made the customer will have forgotten his anger, and praises and smiles will take its place.

The defect arises from the scye being cut too deep, and the undersleeve too hollow. It is a very great mistake to imagine that a deep scye in a close-fitting garment is a comfortable one. The most comfortable scye in wear in this style of coat is the one that comes closest to the figure without pinching.

A scye that fits close in this way enables the wearer to use his arms freely without any dragging on the muscles.

To remedy a coat with a too deep scye, take a piece off the top of back and front shoulder; probably the sleeves will stand good as they are if the alteration is not too great. Should the customer insist on a large scye, then be careful not to hollow undersleeve much, otherwise you will find a dragging on the muscles taking place when the arms are raised.

Of course, it is quite possible to give ease in a garment cut with a deep scye, but the sleeve that will suit such will have a good deal of surplus material under the arms when they are resting at the side.

TROUBLE WITH LADIES SKIRT.

Miss A. states that she has made a skirt, but it is not satisfactory, for there is a large fold formed in the front extending from the waist to the bottom, which, when the wearer walks looks very unsightly.

The defect mentioned by Miss A, is caused by there being too much width in the front of the skirt. If the skirt is a two-pieced one with sideseams, it will be necessary to reduce front half at sideseams until defect is remedied. In the case of a panel skirt it will be necessary to reduce the width of the front panel.

TROUBLE WITH LADIES' SKIRTS.

"LOCO" states that the only trouble he has experienced with two-piece skirts is an unsightly fold down the fronts, which necessitates a piece being cut off from hips to about 1½in. at bottom when a seam is placed in front. He wants to know by dropping down 2 inches at top of front instead of 3 inches the defect would be avoided.

The defect is caused by a surplus of material being thrown to centre of front. The less you drop in front at top the straighter the skirt produced, and, of course, the defect is remedied. This defect is more liable to show on slender figures. We advise only dropping 2 inches for the latter.

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CLERICAL TAILORING.

BY A CLERICAL EXPERT.

CLERICAL DRESS COAT.

This is the correct style of Dress Coat as worn by the clergy, and is the kind mostly adopted.

The Clerical Dress Vest is usually worn with it, but some clergy prefer to wear the cassock-shape vest for dress, in which case it is either made of black corded silk or poplin.

A few clergy still continue to wear the ordinary lay Dress Coat and silk cassock vest.

The materials used for making Clerical Dress Coats and Vests are either superfine cloths or dress coatings, while a few clergy prefer a fine black vicuna.

THE SYSTEM.

The measures taken to work out the system are as follows:

17, natural waist; 19, full or fashion waist length; 7½, width of back; 20, to elbow; 31½, full length of sleeve; 36, breast; 32, waist. Size of collar worn, 15.

THE BACK. DIA. 1.

Draw the line A B C D.

A to B one-sixth of scale, 3 inches; to C, 8½ inches; to D, 17 inches, or natural waist measure; and continue on to 19, fashion waist.

Square out to E, 3 inches, and go up above E ⅜in. for back neck.

Square B to F, 7½ inches; and by B F down, for width of back scye, 2¼ inches, or to fancy.

Square the line C to 4, about 4½ inches.

Make the width of back waist at D about 2¼ inches.

Square the natural waist line, D X.

Hollow the back-seam ½in., and shape the back through the given points.

THE FOREPART. DIA. 1.

Continue the line, C to G, 9½ inches; to H, 12½ inches; and to I, 18 inches.

At H, square up to J, 3 inches.

At I square up to K, 9 inches, and down to R, 9 inches.

From K square back to L, 2½ inches.

Make R a pivot and sweep from L for shoulder-seam.

Square the line G N, and to find waist suppression measure from N back to O, 1 inch more than two-fifths of waist measure.

O to P is the width of back at D.

Advance top of sidebody at S ½in.

Place the back with point 2¼ on S, and the sideseam on P, as shown in Diagram 2, to find the length of sidebody, adding ⅜in. of round opposite 4.

Take out 1 inch between sidebody and forepart and complete sidebody.

Measure the width of shoulder-seam, from L to 6, to agree with back, and take ½in. off at 6.

Now form the scye from 6 through J and H to S, advancing between J and H ½in., and lowering between H and G ½in.

Make L a pivot and sweep from T to U.

Drop the forepart ½in. below U, drawing a line from T through this point.

From K measure down to M 3 inches, and advance 2 inches in front of breast line.

Form the neck from L through M.

At I measure out 4 inches.

Measure out at the bottom of forepart 1¾in., or 1 inch more than the waist measure.

Form the front line through the points given.

These coats are made with a stand collar which comes to, and must be cut to run in harmony with, the front edge.

THE SKIRT. DIA. 3.

Draw the line A B.

Square down to D for length of skirt.

A to B is width of forepart and sidebody plus ⅜in. for fulness over hips.

Raise the top of skirt above A B ⅜in.

Measure A to C, 9 inches.

Add on 1 inch beyond C and D, and shape back of skirt.

At D go out about 10 inches for width of bottom of skirt, as shown.

For bishops, a flap is seamed in at the waist, Diagram 9. This is arranged with three points, one in the centre and one at either end.

From the top, three notched holes, formed of narrow braids, are arranged, these terminating under buttons placed at the points.

THE SLEEVES. DIAS. 4 AND 5.

With the forepart, sidebody, and back together, as shown in Diagram 4, place the square with one arm on C and the other on B.

Measure from A to B, next round the whole scye, and then from C round bottom of scye to B.

Draw the line A B C D, Diagram 5.

A to B equals A B in Diagram 4.

A to C the elbow; to D, the full length of sleeve.

Square B to E, ¼in. more than half the scye.

Draw the line A E, making F midway between.

From F square to G, one-sixth of scye.

Square from E to H.

Make A a pivot and sweep from D to H.

Hollow the forearm 1 inch and complete the top-half as shown, making the width of cuff and elbow to taste or fashion.

To form the under-half, E to L is 3 inches; L to K ⅜in. more than C to B, round the bottom of scye.

Between E and L, drop ¼in. below square line.

THE COLLAR. DIA. 6.

B is the centre of the gorge.

B to C 1 inch.

Draw a line through A C to D.

D to E is the width of collar and seams.

Make the length, at E, to agree with the neck.

A F in front is width of collar and seams.

Complete as shown.

THE FRONTS. DIA. 7.

For bishop, six notched holes are arranged on the forepart, these being formed by means of two cords, or narrow russia braids, sewn close together and terminating under 30-line florentine buttons. The length of the top one is 4 inches, and the bottom one 3 inches.

For ordinary clergy six sham buttonholes, formed of fine cord, are placed down the edge, with corresponding buttons on the opposite forepart.

THE CUFF. DIA. 8.

For bishops and other dignitaries a round cuff is formed at about 4¼ inches, and three notched holes are arranged on the topside, terminating under 30-line buttons at the height of the cuff.

Deans, Doctors of Divinity and other lesser dignitaries than Bishops, wear the trimming only on the sleeves.

The fronts of these coats want to be nicely held in making up.

[Our attention has been called to the fact that certain of the diagrams and some portions of the articles which have recently appeared, by "Clerical Expert," were previously published in "The Master Tailors' and Cutters' Gazette," and we acknowledge our indebtedness to the courtesy of its Editor. We ought to say, however, that when arranging with the Author for this series of articles we expressly stipulated that all copyrights should belong to the "Tailor and Cutter," and the use of those mentioned has been due to a misunderstanding on the part of both the Author and ourselves. The articles in future will be quite original.—ED., "Tailor and Cutter."]

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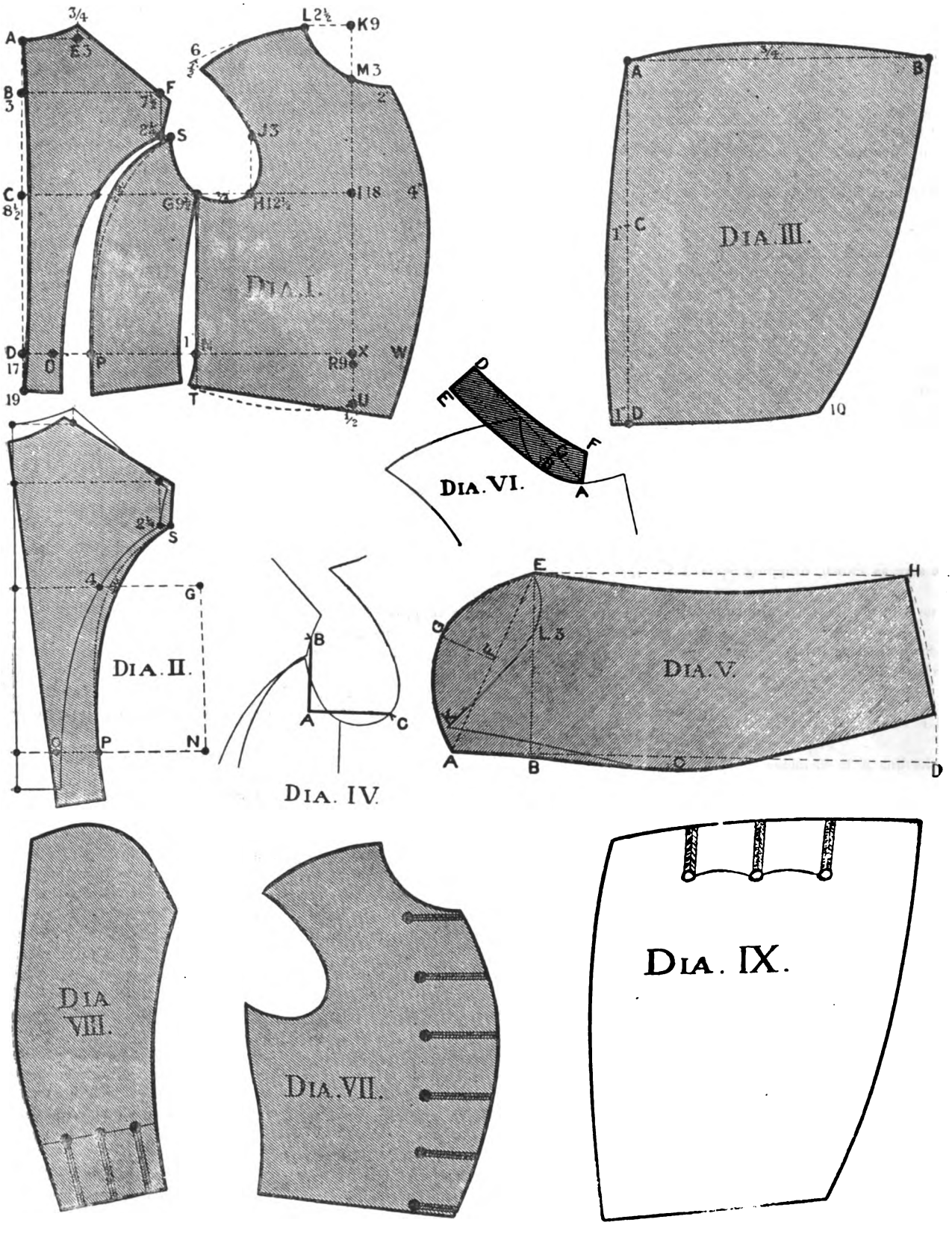

FOR DESCRIPTION OF DIAGRAM SEE OPPOSITE PAGE.

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THE VERGER'S GOWN.

THE BACK. DIAGRAM 1.

Draw the line A B, 50 inches.
A to C 1 inch.
A to D 6¾ inches.
A to E 48½ inches.
Square the lines C F 18½ inches.
D G 22 inches.
E H 28 inches.
Shape the lines A F, F G, and B H.
Draw the line G H, which completes back.

THE FOREPART. DIAGRAM 2.

Draw the line A B 56½ inches.
Square back to C 6¼ inches.
Mark A to D 3½ inches; to E 5 inches; to F 13 inches; and to G 53½ inches.
Square the lines D H 11¼ inches.
F J 16½ inches.
G K 30 inches.
Draw the lines C H and J K.
Shape the lines C E and B K, as shown.
Make the point I 9½ inches from F, and shape the scye as shown, dropping below I J 2 inches.
Allow on 4 inches down the front for turning back.
Mark down from A 10 inches, and square across for sleeve pitch.

THE SLEEVE. DIAGRAM 3.

Draw the line A B 48 inches.
Make A to C 7½ inches.
Square out to D 13 inches.
B to E 8 inches.
Draw the line D E, and mark head of sleeve from D to A.
Make a point 13 inches from D, and another 13 inches from C. The back and front of sleeve are sewn together across here.
1, 2, 3, is an opening in front part of sleeve to pass the arms through.
Hollow the to pof underpart of sleeve, as shown.
The sleeves are lined with italian cloth down as far as they are sewn across.

THE YOKE. DIAGRAM 4.

Draw A to B, 15 inches.
D is midway between.
Square from D to C, 11½ inches.
1 and 2 are both 2½ inches from C.
At A and B square up to 3 and 4, 6 inches.
Make a point 1 inch from A, and another 1 inch from B, and draw lines from these points to 3 and 4.
Hollow yoke at D ½in.

EPAULETTE. DIAGRAM 5.

Draw the line A B, 13½ inches.
Square up to C 2½ inches.
D is 6½ inches from A.
Square up to G 3, and F 6½ inches.
Square A E 5 inches.
Make a point ½in. from A, and another ½in. from B.
Form the epaulette as shown.
B is the backpart of epaulette.

HOW TO MAKE THE VERGER'S GOWN.

This is one of the most simple gowns to make; in fact, no tailor need be afraid to take orders for same and make them himself.

Some writers on clerical tailoring have strongly advised sending to specialists for these garments; but my advice is, be the specialist and make them yourself.

I will endeavour to show, with the few following remarks, and the aid of the diagrams, how easily it can be done. Nearly the whole of the garment is machine made.

There are none of the long pleats, as in the M.A. or B.A. gowns. The back is merely fulled in with a drawing-in thread.

These gowns are made of russel cord, the quality varying according to price, but usually a fairly good quality should be used, as they get a good deal of wear and are expected to last a long time.

Let your name appear on the inside of the gown at the bottom of the yoke, as it is a good advertisement as long as the gown lasts.

The yoke and turned-back facing of these gowns are sometimes faced with black velveteen, and occasionally the yoke only.

The back-seam is first sewn up. The front of forepart is then turned back on the outside and machined down (Diagram 6). Next make up the yoke with interlining of double buckram.

Take the inside part of yoke and the interlining, A B, Diagram 7, and join this to A B of forepart.

Gather in the top of back with a drawing-in thread, and join this into C D, the two shoulder-seams of forepart, with the yoke, C B, in the centre (Diagram 8).

Bind the shoulder-seams with galoon of good quality, trousers binding. Turn over the yoke and fell round A B C F.

Line top part of sleeve and make opening for arms.

Make up the sleeve, put in, and bind round the armholes with galoon.

Turn up and machine round the bottom an ordinary amount, about ⅜in.

A piece of galoon is put across the back from sleeve to sleeve, to hang the gown up by. It is placed about 1 inch below the yoke, and should hang loose.

Run up the sideseams, first on the right side then on the wrong, so as not to show a raw edge. The gown is stitched on the edge.

Diagram 9 shows the sleeve with epaulette marked.

F A, on yoke, shows the crease. The broad part hangs loosely over shoulders, while the narrow part is sewn in as described.

The Durham M.D. Gown is made like this, but usually of black corded silk. Sometimes a good quality russel cord is used. For this gown a piece of nice thin tweed is best for interlining of yoke.

No italian lining is used in the top part of sleeve.

Solicitors' Gowns are also made like this They have a 20-inch slit left in the back as in an overcoat.

Put thin tweed interlining to yoke.

Make this gown of a thin soft-finished cord, as it is often required to be taken when travelling, and wanted to pack up small.

This makes a further opening for business, as if a nicely written letter is sent round to the legal profession of your district, enclosing a business card, and stating that you make their gowns, it not only introduces your firm for these gowns, but also for ordinary tailoring.

In another article I shall give particulars of the Barrister's Gown.

^ ◇ ^

Measuring Customers.

We have frequently been written to with regard to taking the measures of our readers' customers in London, and to act as their representatives. We are at all times pleased to do this, and our charges for taking the measures and booking the order are the same as for special patterns, viz., 1s. 3d. for each garment. The order, together with the measures, will be sent off the same day as the measures are taken. These prices only apply to measures taken at the "Tailor and Cutter" Office, 42 Gerrard-street, W., which, being in the very centre of London, and close to many of the railway stations, is very easy of access.

For trying-on garments our charge is 1s. 3d. each garment, but with a minimum of 2s. 6d., the price including the cost of any postage that may be involved in returning the garment to be tried on, must be sent with the garment.

Should it be necessary to visit the customer at his own residence, extra will be charged. according to time and distance.

The last Lounge Patterns I had of you were good and stylish.

W. W.

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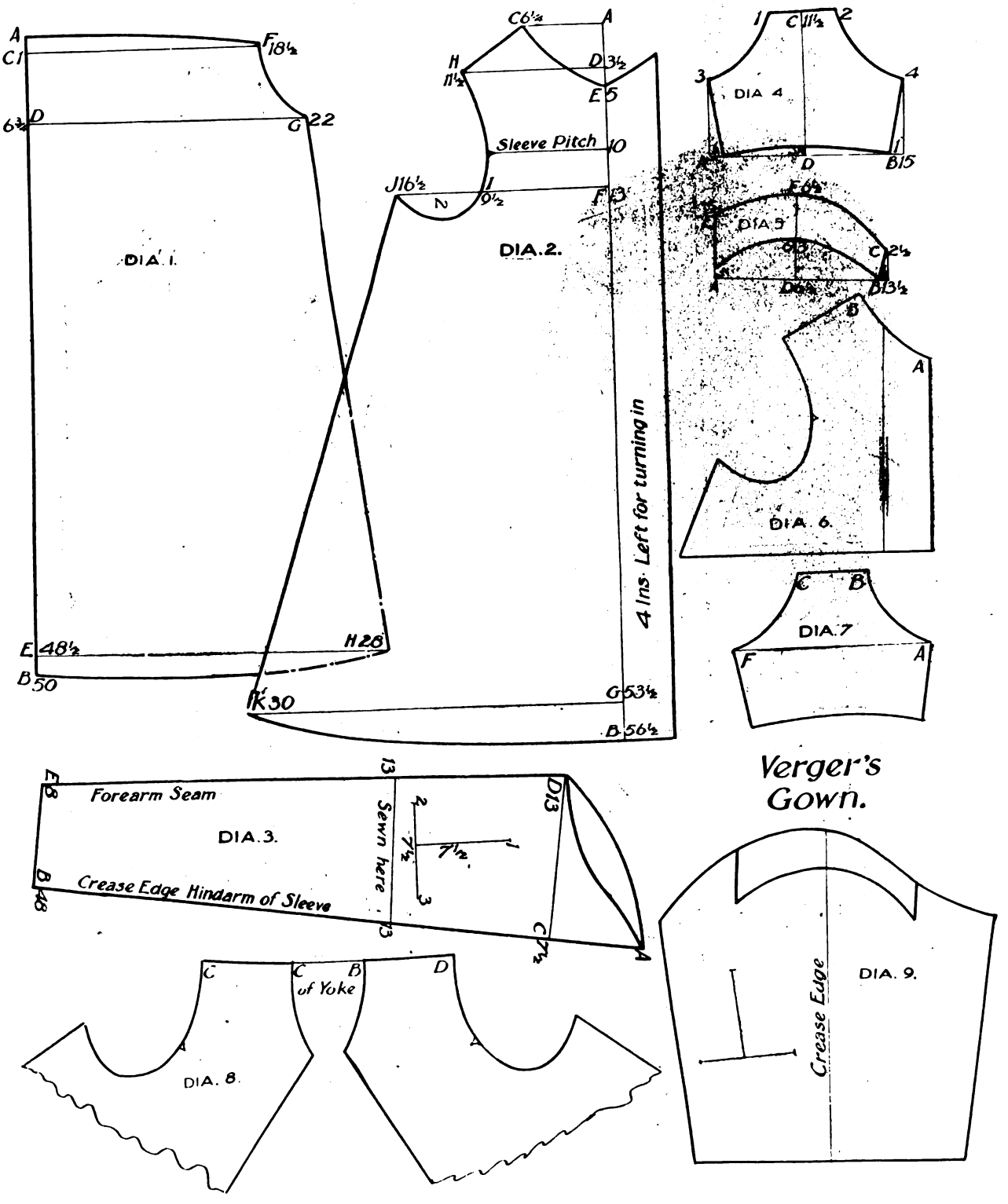

FOR DESCRIPTION OF DIAGRAMS SEE OPPOSITE PAGE.

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CLERICAL DRESS COAT AND VERGER'S GOWN.

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HOW TO "BAG" A COAT.

We have several times of late been asked to deal with the "bagging" of coats in our pages, as our correspondents state that, owing to the increase of wages, they find that they cannot afford to put the same amount of labour in the cheaper suits; and as "bagging" is a course largely resorted to, a few hints will no doubt be useful to our readers.

Before proceeding to deal with the fitting-up, it will not be out of place to point out that, when "bagging" is to be resorted to, the shoulders should be cut fairly straight, in order to reduce the amount of manipulation of the front to a minimum.

THE FACINGS AND LINING.

After the thread-marking has been done, the next thing is the cutting of the facings and linings. It is here where practically the whole secret lies, for if the fitting up is not done properly you get, consequently, either tight linings, or other defects, which mar success to the venture.

Diagram 2 shows how the back lining should be cut; while Diagram 4 illustrates the cutting of the facing and forepart lining.

In cutting the back lining it is best to allow it a little larger than the back all the way round, while down the centre of the back a pleat can be arranged. The cutting of the facings must be done carefully. The lapel step must be marked: this is generally about 1¼in. to 1½in. It is best to cut away the seam in the step, for it provides a straight run for the collar-seam.

About ½in. extra may be left all round the shoulders and down the fronts, while a little extra may be left at the lapels, which requires a little surplus easing on, so that when turned out they will naturally curl inwards and retain a good form.

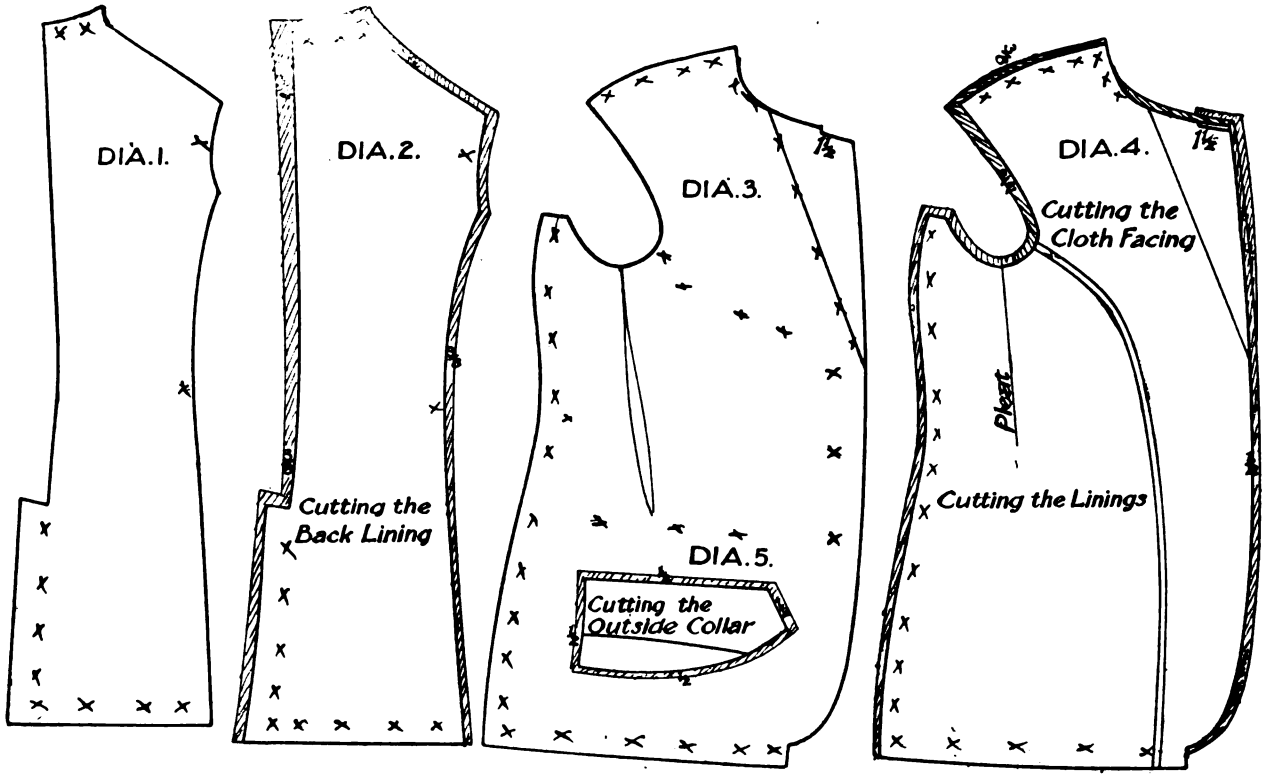
The lining must also be a little larger all the way round, say ¼in. under down sideseam and ½in. at the scye; while a seam must be provided where it joins the cloth facing. The general plan is to allow a pleat in the lining under the arms.

There are some who prefer to take out a similar underarm cut in the lining as in the forepart, but we think the pleat is the best, for it allows for ease when same is required.

After the cutting of the facings and linings comes the cutting of

THE FLAPS AND POCKETS.

The flaps are cut about ½in. longer than the size of pocket-mouth desired, for in the seaming of the edge of flap almost that quantity is consumed by the time the flap is baisted out. For a flap to finish 6½ inches in length, cut it 7 inches, and make the width 2¾ inches,



The principal thing is the fitting up, which must be done in accordance with the fact that each part must be cut to fit exactly, excepting parts where a little ease is necessary, which will be pointed out later.

We will presume that Diagrams 1, 2, 3, 4, 5, 6 and 7 illustrate the cut-out garment thread-marked, and comprise the back, forepart, top and undersleeve and collar.

When a coat is intended to be bagged it is necessary that every care should be bestowed on the cutting, so as to reduce the chances of alterations to a low minimum. Special care must be given to the checking of the lengths of sideseams, fore and back-arm-seams, and last, but all-important, the length of collar.

which allows of ½in. for taking the stitching along the top of the flap, the latter being finished 2¼ inches deep.

The flap linings are best cut to the same size as the flaps, and a baisting is run along the centre of the flap, and then the latter is kept back all round a seam's width, which causes the lining to be smaller than the outside, which, when the flap is baisted out, is nice and level, and there is no danger of the lining dropping at the bottom, which is an unsightly defect.

It is the safest plan to make up the flaps before cutting the pocket-mouth, which prevents the latter from getting cut too long.

We think our readers will be fully conver-

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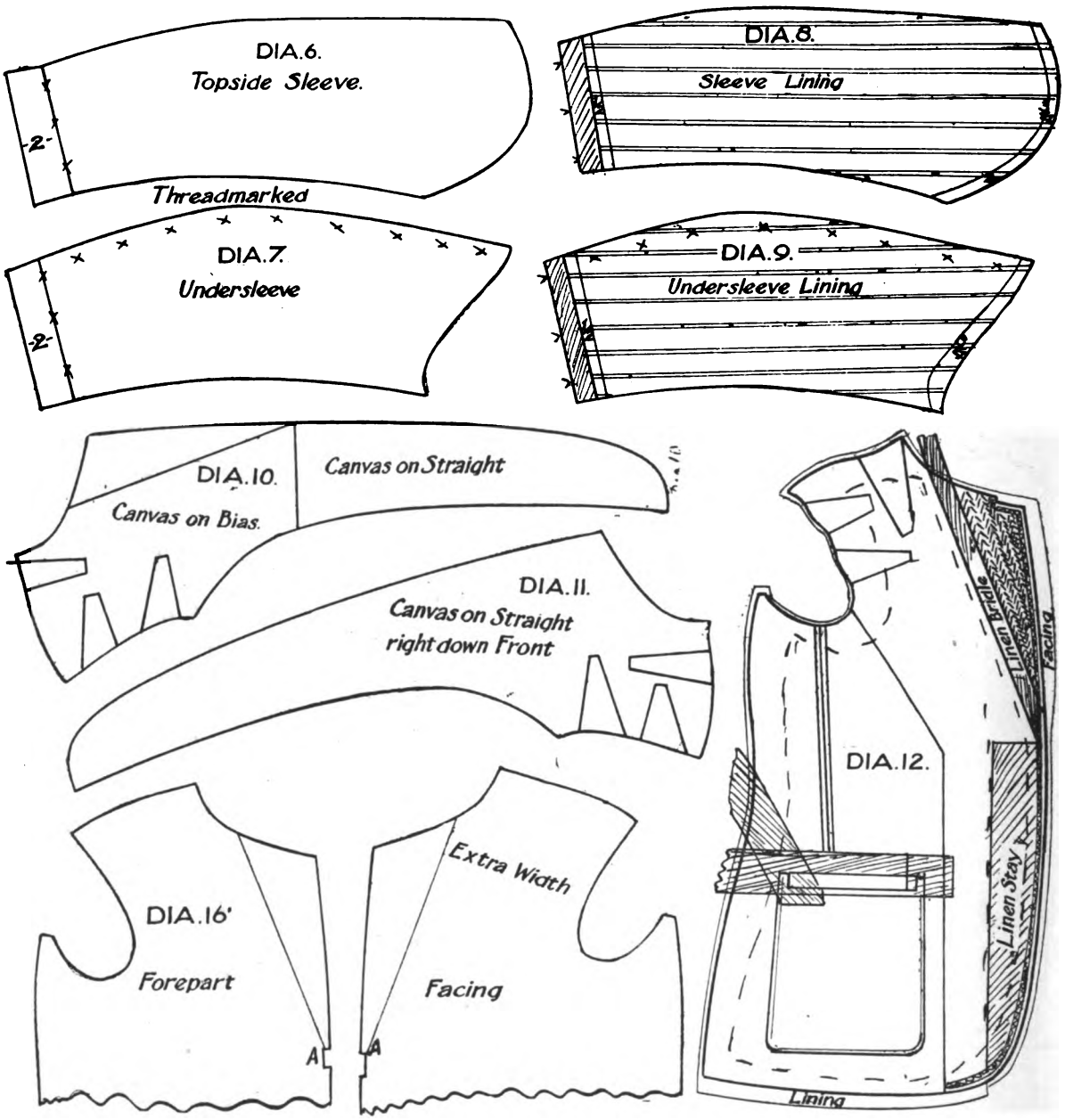

sant with the putting in of pockets, so we will pass on to

THE CANVAS.

This may be put through the shoulders and fronts on the straight, or may be arranged so that it is on the bias in the shoulders and straight down the fronts.

There is no doubt that a lot can be said in favour of the latter plan, for it gives more elasticity to the shoulders; but the former plan is no doubt the more general one adopted by tailors.

The shoulders are best shrunk in the centre and stretched at the part near to neckpoint, and also at the scye end.

The canvas requires slashing and wedging, after the style shown by Diagrams 10 and 12, in order that this shaping of the shoulders may be retained. If the canvas is not treated in this way a tying often results, which shows itself by creases on the shoulders.

Diagrams 10 and 11 illustrate the two methods of inserting the canvas.

Diagram 12 shows the press-out stage. Here is to be seen the position of the pocket stays, and the crease-row, bridled with a straight linen stay, while the fronts have a piece of linen put on to take the holes. The edges are only steadied with the staytape, which is best felled on.

BAISTING ON THE FACING.

On Diagram 12 we are able to get a concise idea of the baisting on of the facing. It will be noticed that a little extra is provided on the lapels for easing on, so as to allow of them forming a natural curl inwards when baisted out.

Of course, in bagged coats the backs are joined to the foreparts, and the shoulder-seams sewn, the outside collar sewn on and pressed before the facings are baisted on. These are also sewn up complete after the manner of the outside.

Diagram 13 shows the jacket with the backs sewn on together with the inside collar, at the press-out stage.

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After a drawing-thread has been inserted in crease-row of collar and lapels the collar is set in position with the iron.

At this stage it will be found a capital plan to put a piece of staytape all round the inside of the collar crease, so as to hold it firm. This staytape requires to be kept fairly firm. The facings are also sewn up all together, after the style shown by Diagram 15.

The inside breast pocket is inserted, and in the North of England, where quilted facings are greatly in vogue, the wadding is quilted to facings at this juncture.

Before the facings are baisted on the outer collar is stretched on outer edge and slightly shrunk in centre.

general use, and gives the coat a better finish.

The collar ends are best sewn round by hand so as to keep all firm, for the machine is very liable to move the seams and cause trouble.

At A and B many tailors prefer to take out small pieces in order to get a thin finish to ends of lapels. Diagram 16 illustrates this better.

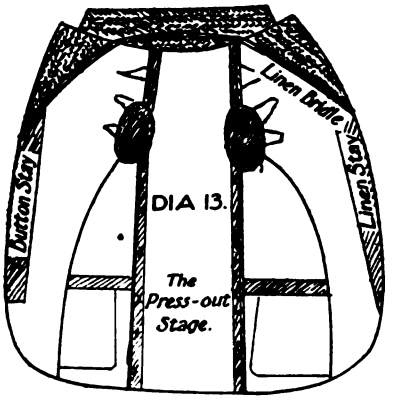
On the forepart the small portion is cut away on the lapels above the crease of lapel. This should be about 1¼in. long and ¼in. or seam width taken out.

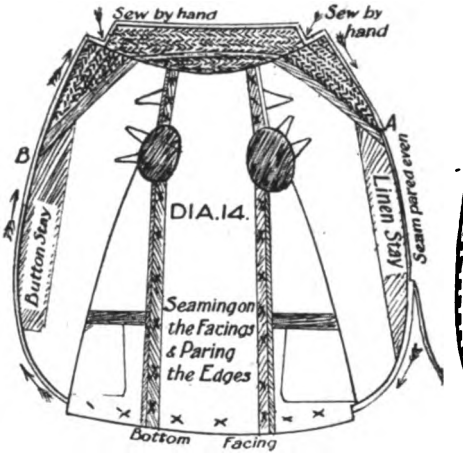
On the facing, this small portion is cut out below the end of crease. The two portions at A are stoated finely together, and then the

When baisting in the sleeves for the machine you must baist very firmly, and be sure to distribute the fulness evenly on sleevehead, or the result will not be satisfactory.

Bagged coats are much more quickly made than if the ordinary method is followed. If the fitting up is carefully done, with practice a neatly finished garment, permissible for trades where the prices are cut low, can be made.

While we do not advocate the bagging of coats as an ideal method, yet we feel it is our duty to describe what may be termed a popular method of tailoring, which allows the tailor to compete in the market. Bagging coats can be successfully applied to subdivi-





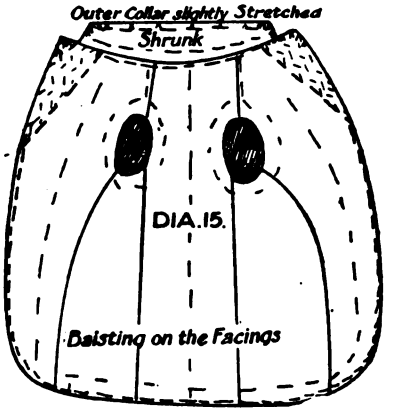


Diagram 14 will give the reader some idea of how the facings are made up and baisted to the outer shell for the seaming of the edges. A little fulness is allowed on the lapels and collar-ends, also a little extra width provided across the shoulders, and length to linings in the waist.

The rule followed in baisting on the facings is to run a baisting down the centre of back, and also to get the sideseams together.

The collar-seams are next baisted one on top of the other, and also the shoulder-seams.

The scyes are next baisted round, after which a baisting is run down centre of each front and along bottom.

The little fulness is next padded on lapels and collar ends, after which a firm and fairly close baisting is put around the edge. The arrows denote the direction in which the edges are seamed by the machine. The seam taken should not exceed ¼in., and must be very regularly sewn.

After the edges are seamed the seam is opened with an iron, after which it must be pared evenly.

On Diagram 14 is shown the paring of edge as from A. On this diagram we show a bottom facing left on, for that is a plan in seams above and below are started by the hand, after which the edges are closely baisted.

After the edges have been pared evenly all round they are generally soaped a little, and then the coat is turned out at one of the armholes, and the edges baisted firmly all round. The seam is kept well back unless the material is a thin serge, when many prefer to keep them together, after the American style.

The collar is baisted in position, and the facings in proper order, and then the edges are pressed flat and stitched.

In baisting out the collar ends you must see that you get the ends rubbed out well, and also that a straight run is given to drawing-seam in line with step of lapels.

THE SLEEVES.

In making up the sleeves, the linings are seamed up the forearm after the style of those of the outside, and then seamed along the cuff facing, after which the hindarm-seam forms one continuous run. The sleeves are baisted into the scyes, and the correct balance obtained before being finally sewn in, which is generally done by machine.

sion methods of working. We have to meet the present-day requirements by new methods when prices are cut so fine; but for good-class trade there is nothing to beat the old plan of hand-sewing.

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TRYING-ON.

BY E. HANFORD.

The satisfaction that comes from a try-on is worth the extra trouble it takes. It is most essential in better-class trades, from many points other than those which affect the cutter. The class of trade that may dispense with much of it are those who have their customers under constant observation.

To try-on is the safest way. Therefore it is unwise to take a risk when an opportunity is given to avoid disaster.

There are several stages of preparedness in the try-on of a coat. The skeleton baist with just the canvas in, and all seams baisted, or with the pockets in and the wadding placed round arms. This is not the best stage. If any doubt exists respecting the measure by which the coat has been cut, this stage may be far enough to go. But it should be arranged to have a further one in a more complete state. The best state of a try-on is to have all shrinking and stretching done, pockets and supports in; the staytape holding the edges, and all the straight seams sewn and pressed; the facings as nearly complete as possible, and baisted on, but not completed round the edge; the collar padded and in command of the neck, and one sleeve baisted in position. The sleeve will be best unfinished at cuff, simply turned back, as any difference in the lengths is best made at the cuff.

This done, see that the customer has all underclothing well tucked into his trousers, and that there is no bulge between his braces. Then assist the coat on: clear the shirt from the armhole, and lift the coat well up to neck and setting on shoulders properly.

Now there ought to be an independence of fit unless you fasten the front edges together, for if the coat does not hang true at this stage it shows something wrong more clearly than if fronts were fastened. Note how the back hangs: if it stands off at waist with loose material over back hips and seat section, with the foreparts swinging open, in the front of skirts, then the back balance is too short, or the front of forepart shoulder section is too long; or it may be the reverse, where there appears a looseness over top back section, a clinging to waist, opening of the pleats, and a strain over the shoulders and neckpoint. Then your back balance is too long, or the front shoulder too short. Whether it be the back balance or the front balance that is defective may be best decided by the swing of the coat from waist to bottom. Before proceeding, take off the coat and readjust it. Then you may fit on again, and being satisfied that the balance is correct, fasten the fronts together. Canvas tabs are best, with dummy button, for this purpose, instead of pins.

Now go to the back again. Notice the set of the collar, its height and depth. Next the shoulder widths. See that they are as broad as the figure will carry them, not only across the line at the sleeve pitch, but also on the top of the bridge, which will include the shoulder-seam and a little of the run of forepart.

Next notice the back scye. This may be effected by the suppression on the back shoulder blades. Don't straighten the curve of the back. Let the sidebody out, for this is one of the seams in a coat that will give it a good character. A nicely curved sidebody is modern, whereas a straighter curve is rather old-fashioned.

Of course, you must judge whether the figure is a tall thin type or a short stumpy one. Your back curve will do something towards hiding the extremes in either type.

Again, a full back scye may be caused by too much waist suppression, and is occasioned through not shrinking and slightly straining the sidebody before closing it to the foreparts.

Now notice the back waist. If the coat goes well to the figure to within six inches or so of the back-tack; alter by taking in or letting out the sidebody and the skirt. The back widths at this section should not be altered.

Next notice the hang of the pleats. It is here where the workman's skill will show itself. This part goes over a rounded section of the figure; therefore the skirt should have the same rounded effect put into the back pleats.

Then, lastly, notice the full length, deducting the bottom turn-up.

You have now examined the back section, which has included (a) balance, (b) collar, (c) shoulders, (d) scye, (e) blades, (f) waist, (g) pleats, (h) length.

Now proceed to examine the fronts. First the collar and the roll. The lengths of the roll are mainly governed by the collar. It is of importance that the workman should understand how the waist-seam taken off the collar in the forepart section of the neck, or even putting on the collar too tight or too loose, will affect the roll; under cuts and darts are resorted to to get an effect, and whatever is done to the cloth should also be done to the canvas which covers these cuts. They may be commended when the figure is of the prominent chest type; but care should be the guide when the figure is flat-chested; in the latter case cuts are not of much assistance to fit.

The styles of lapel and collar ends have in themselves the hall-mark of individual trades. It is a variable point that fashion does not always control. It is best to allow the customer to select the type he likes best.

Next come the shoulder fronts. The commonest defect is the crease from neckpoint to front of scye. This crease is appearing for more length in that direction. It may be the shoulder is too crooked; the length from the breast line to the neckpoint may be sufficient. The neckpoint has come to near the upright line in front of scye. It may be set right by straightening the shoulder.

The proper position of the neckpoint has all to do with the front balance; and it is quite true when cutters maintain that this is the all-important hook upon which the garment hangs.

The try-on should be so baisted that it will be easy to readjust one side without taking the coat off the figure. Your inlay should be placed all round this section of the shoulders, which means, neck, shoulder, and armhole top.

Next notice the overshoulder. It is better to have made provision for a little padding on the top of shoulders rather than to have them tight. A downward pressure on shoulder ends will cause a feeling a sthough the coat would slide off. It may also cause a slight bulge from neck, as well as making the figure look undeveloped.

Now notice the fit of coat under arms. In well-developed shoulders there is a flat muscle situated here, and if too much wadding has been inserted the two will cause a pressure that is unnecessary. If fishes are taken out from waist-seam they should be gradually terminated, or a "tit" will be formed that no iron can clear. If it is desirable to take out a cut they should run in the direction of the breast nipple. (Of course, the undercut of a Lounge would terminate in pocket-mouth and come under the arm). But a good tailor can achieve nearly as good results without these cuts.

The run of waist-seam is varied by the kind of coat required; but even in a Frock Coat a grace of outline can be infused that lends character to the cut of the coat.

A Morning Coat waist-seam should always have a slight droop, running in a curve from the hip section.

The run of the fronts has a distinctive place in the claims of fashion. There should be a continuous outline to these. Nature has no sharp angles; nor should the garment that covers Nature show sudden bends or bumps. The staytape should take command of the edge, and all the linen and stays should be without starch or dressing.

Now we come to the sleeve. The balance or hang of a sleeve must be in accord with the customer's arms; by altering the pitch you may get what is required; but this is not the right way if anything past a ¼in. is

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claimed; over that, re-cut the sleeve rather than vary the pitch. Your erect customer will require a backward balance, your stooping customer a forward balance. It is always a good feature in a sleeve to have plenty of crown, and also just a shade of ease in the underside from back pitch to scye bottom. The length of the sleeve must be decided upon by your customer. He may not wear linen cuffs, or he may like more of them seen than would show if cuffs were worn.

The method of cutting front-seam of sleeve to be well under the arm should be avoided, unless it be a material that will submit to the iron and damp cloth.

To shorten a sleeve from the top requires care and skill. To take a ½in. off equally all round will mean a more forward balance, and generally a bad pull on the point of the shoulder-seam. Let the top alone whenever the cuff can be done. Of course, a turn-back, or even when holes are in it means too much; but in a try-on these extras should not have been done.

After the foregoing points have been noted there may be other minor things to claim attention. Amongst these is the material. Stripes, checks, goods with a face or with a variable shade it is impossible to get a distinguished pattern to run in one perfect plumb-line in all the parts. The body is all curves and muscles. But it is possible to get the materials cut so that they indicate a unity of design. In pronounced patterns the collar will be out of line with either the back or the forepart, and most cutters decide on the collar matching the back rather than the front.

The trimmer should have an eye to colours. His sewings may now be purchased to match anything. The location of pockets, the space between buttonholes are all of importance.

VESTS.

The previous remarks have applied more to body coats. We now come to the vest.

It is quite as necessary to try on the vest as it is the coat. We should not suppose that, because this garment is more out of sight that a defect will not matter so much. It is a garment that has been neglected in many ways, and the tailor is chiefly to blame. If irregularities have received attention in the coat, just the same application of attention should be devoted to the vest. Whoever cuts the one should cut the other.

What we said about the shoulders and the back may stand good for the vest. The extra points of importance are the open round neck with its regulation to customer's wishes and the claims of fashion, and also the length of forepart in front. The preparation should include all the shrinking, the tape on, the edges turned over the linen, the back baisted and seams outwards.

Particularly note customer's wishes respecting depth of pockets, place of watch-guard hole, if any, and also any inside or private pockets, and their position.

There are a variety of styles of fronts. The D.B. will require special attention in the due amount of overlap, as also a straighter front shoulder.

In the collar type much of the effect desired will rest on the maker. It is the cutter's duty to see these are not over heavy, and that both sides are perfectly equal in appearance.

TROUSERS.

It is not often the rule to try-on trousers. yet, again, when this can be done without inconvenience to the customer, it will aid satisfaction. Pockets should be in; the fly left to fasten but not finished; the tops without the binding, and, of course, the bottoms shrunk and turned-up, but not stitched. The leg and sideseam sewn and pressed, the seat-seam thickly baisted with seam outside.

BREECHES.

Breeches have a greater claim for a try-on than trousers. Their chief point is the below-thigh section. Knee, small, calf, and sometimes ankle, may vary in the two leg dimensions.

Baist the leg-seam very thickly, and see that all the cuts are well pressed. The holes need not be inserted unless the cutter is perfectly sure the opening over knee is in the correct position. Some cutters keep a dummy set of holes and buttons that may be attached, and these may be used in most all cases, and so save time in preparing the try-on.

Let your customer go through all the varied positions he will do with the finished garment: stooping, sitting, walking, or, perhaps, looping the loop. Then your knowledge will be called into requisition of the proper openings for crutch or fork quantity. The fulling in front of fly, the draw on knee, loose material not required, and also the final appearance.

INLAYS.

One other word on inlays. There is no need for large inlays, that is, if a fairly accurate measure has been taken; from ½in. to ¾in. is quite sufficient to allow for any demand for widths, and from ¾in. to 1 inch to allow for extras in lengths.

Large inlays have a tendency to pull a twist, especially in seams that go over a round or a hollow section of the body. A "skorged" inlay is useless, and an unstrained inlay will cripple the bed of a seam.

There are many subjects which are near akin to this one of trying-on. There are standard works upon these published by the John Williamson Co., Ltd. These go into details upon the points mentioned in this article.

Our object will be gained if we have set the mind on the inquiry list, and we recommend those seeking further and better information to apply to the Editor of the "Tailor and Cutter" for advice; and whether it be on a course of personal instruction, or on a useful book, his advice will be readily given.

Evening Classes.

We would remind our readers that the "Tailor and Cutter" Evening Classes for acquiring a thorough and complete knowledge of the science and art of cutting, are held on Mondays and Thursdays from 6.45 p.m. till 9 p.m. It should be clearly understood the instruction given is quite individual, and is imparted in precisely the same way as to the students attending the day classes. This is quite distinct from the class tuition given at some public institutions, whereby progress must necessarily be considerably retarded.

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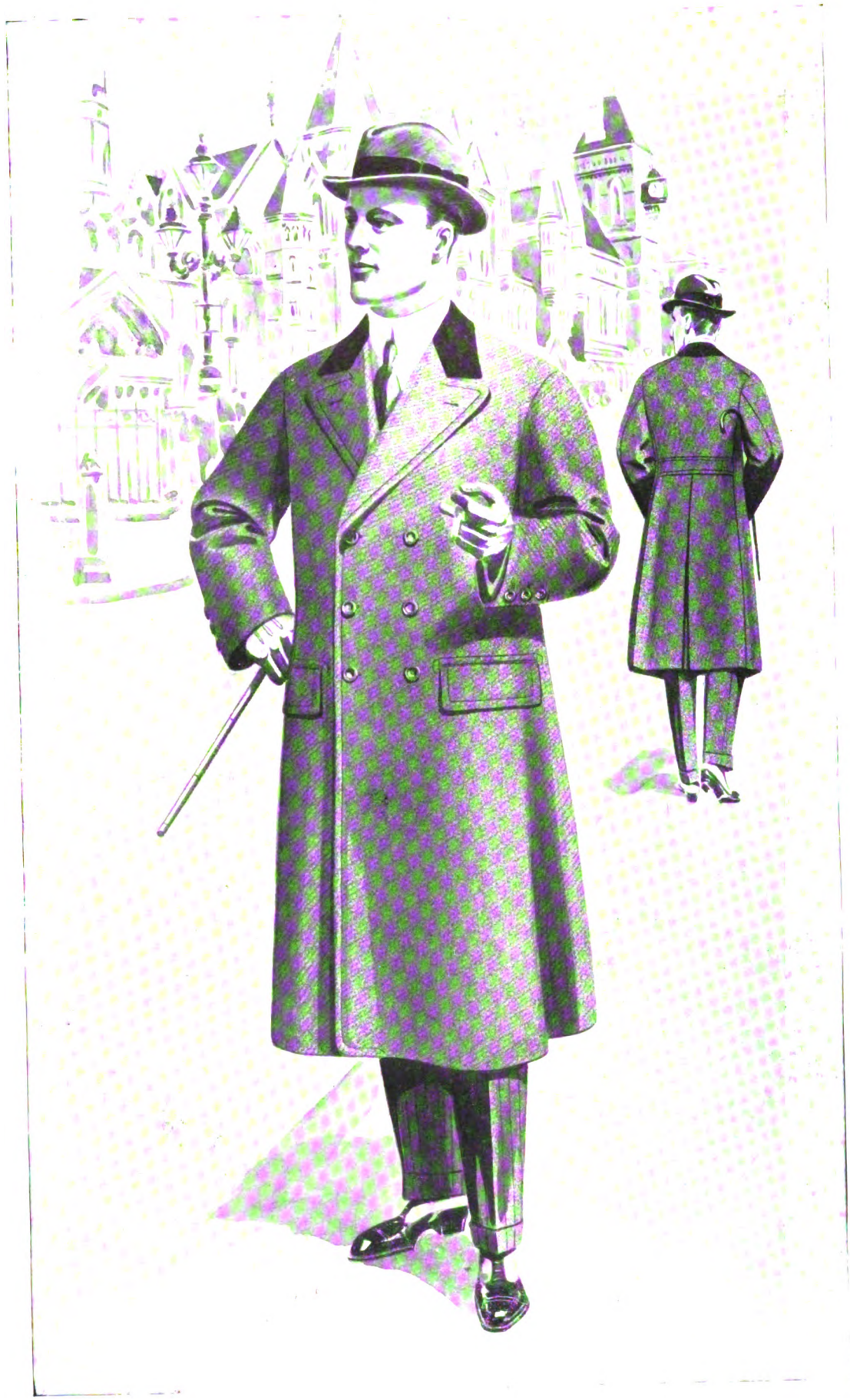

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Tailor & Cutter.

Vol. XLIX. No. 12. DECEMBER, 1914. Price 1s. Od.

FASHIONS FOR THE MONTH.

Our presentation plates with this issue partake largely of a military character, which is sure to be useful at the present time, when many tailors are engaged in attending to the wants of our Army.

These three plates give a lot of information of detail that is invaluable.

Taking the plates separately for brief description, the first one shows a military doctor's service outfit. The jacket is the officer's service style with patch pockets on breast, belt and expanding pockets on skirts. It has shoulder-straps, and a slash on cuffs, as is clearly shown.

The breeches are made to lace on front, and have strappings to take the wear of saddle. Blocked leather leggings complete the outfit.

The overcoat is the universal service pattern for officers. It is D.B., with plenty of spring in skirts. Deep cuffs are put on the sleeves, and the pockets are finished with flaps, and a sword pocket is placed above pocket, as clearly shown on the illustration.

The second plate shows a series of illustrations of Universal Service Greatcoats, Waterproofs, and British Warmers, taken from the "Dress Regulations of the Army."

From these illustrations it is possible to get an accurate idea of the finish of these garments. There are officers' over-garments, which are in great demand for the winter campaign.

The British Warm, or Pea Jacket is made to wear over another coat.

The third plate imparts a lot of valuable information respecting the details of the Service Dress Jackets and Frocks.

The illustrations of the cuffs for the various officers are particularly useful, and are sure to be welcomed by all our readers.

Leaving the military plates, we come next to a smart Lounge Suit for the present season. The style of front is such as will appeal to all for its moderation, yet it does not lack smartness. The waist is slightly defined, and the back is finished with a seam and slit. The S.B. vest is made to button fairly close up.

The trousers, which are of moderate width, are finished with permanent turn-ups and creased fronts.

Raised and stitched sideseams are here shown, and effect a pleasing feature in the finish of the garment.

At the present time dark greys, blacks and blues predominate.

On the last plate we have shown a series of fashionable overcoats. There is the ordinary loose Chesterfield, which is always appreciated. Then there is the close-fitting variety, as illustrated on the top right-hand figure. This style is made to smartly define the waist, and has a fair amount of spring in the skirts. Three pockets are placed outside, and the D.B. turn, rolling fairly low, gives the coat a dressy appearance.

There are abundant signs that this style of overcoat is meeting with much patronage, and comes as a welcome change from the Raglan.

The two figures on the bottom of the plate illustrate two of the most popular types of Raglans.

The three-piece Raglan is still as popular as ever, and great are the strides that have been made in the successful art of producing these much-favoured overgarments; especially is this the case with the deep-scye varieties, such as is shown by the figure with the rifle raised, thus showing the utility of the deep-scye arrangement, which is termed the Poncho.

There is no doubt that this loose style of Raglan with the one-piece sleeve, arranged so as to fit into the deep scye, will allow perfect freedom of the arms when the latter are raised.

We may remind our readers that we can supply patterns of any military garments, and have been particularly busy in that respect since the outbreak of war. We hold stocks of excellent Chesterfields and Raglans of all the latest varieties, which we supply in sets from 32 to 44 breast, for 5s., and often at remarkably cheap rates (see special monthly advertisements).

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MILITARY SERVICE OUTFIT.

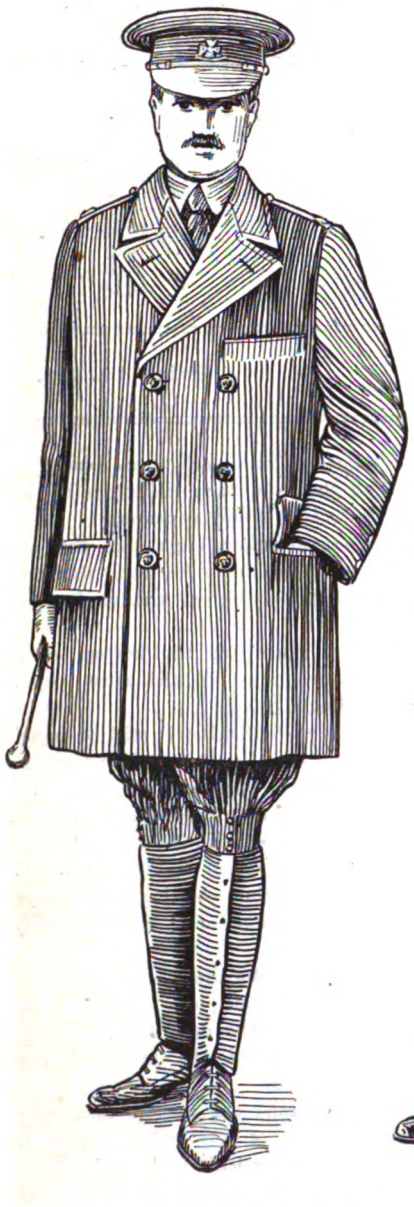
BY WEST END COAT CUTTER.

My article for this month deals with a Military Service Outfit. The usual Greacoat, as worn by officers, is being largely discarded for the more modern, and, shall I say, useful overgarment, known as the British Warmer.

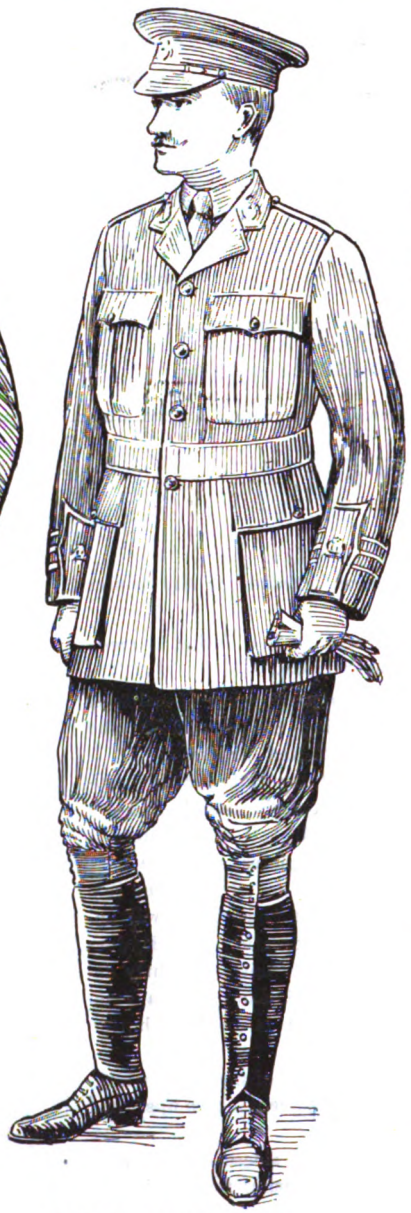
This type of coat is being cut in various lengths, from 36 to 42 inches long. It is lined with fleece, and the sleeves with either glissade or italian. The style of the front is that of the button-three, the lapel being cut in the shape shown by the diagram, and the collar coming to show but a little daylight between lapel and collar end. The tab is attached to the collar, and is triangular in shape when buttoned up. The matter of shape varies materially: some are cut quite loose, others moderately shapely, as per diagram, and others with much more shape and greater spring at the bottom.

In regard to pockets there is no hard-and-fast regulation, as different regimental houses finish them in different ways. There is a shoulder-strap, as shown, which has attached to it when finished the badge of rank. The sleeve is finished with three holes and buttons; the buttons in all cases and for all ranks are of leather.

To draft, square from A to C and out to 18½.

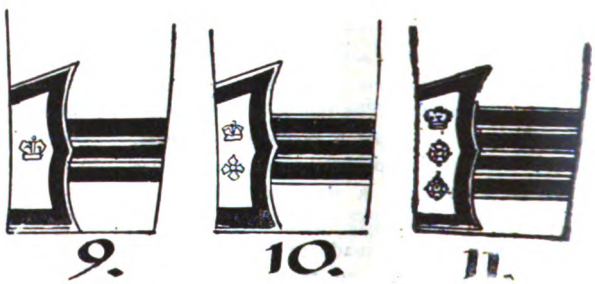


PEA JACKET OR BRITISH "WARM."



OFFICER'S SERVICE JACKET.

6. 2nd, Lieut. 7. Lieut. 8. Captain.



9. Major. 10. Lieut.-Colonel. 11. Colonel

Come down from A 2½ inches, 9½, 17½, 22 and 40.

Come out from A 3¼, 16¼, 18½.

Square down from 18½ to bottom line.

Come in from 2½, 8¼, and from 9½, ¼in., 8¼, 11½, 13½, 18½, 26 inches.

Come in from 17½, ½in., 8, 9, 12½, 18½, 26.

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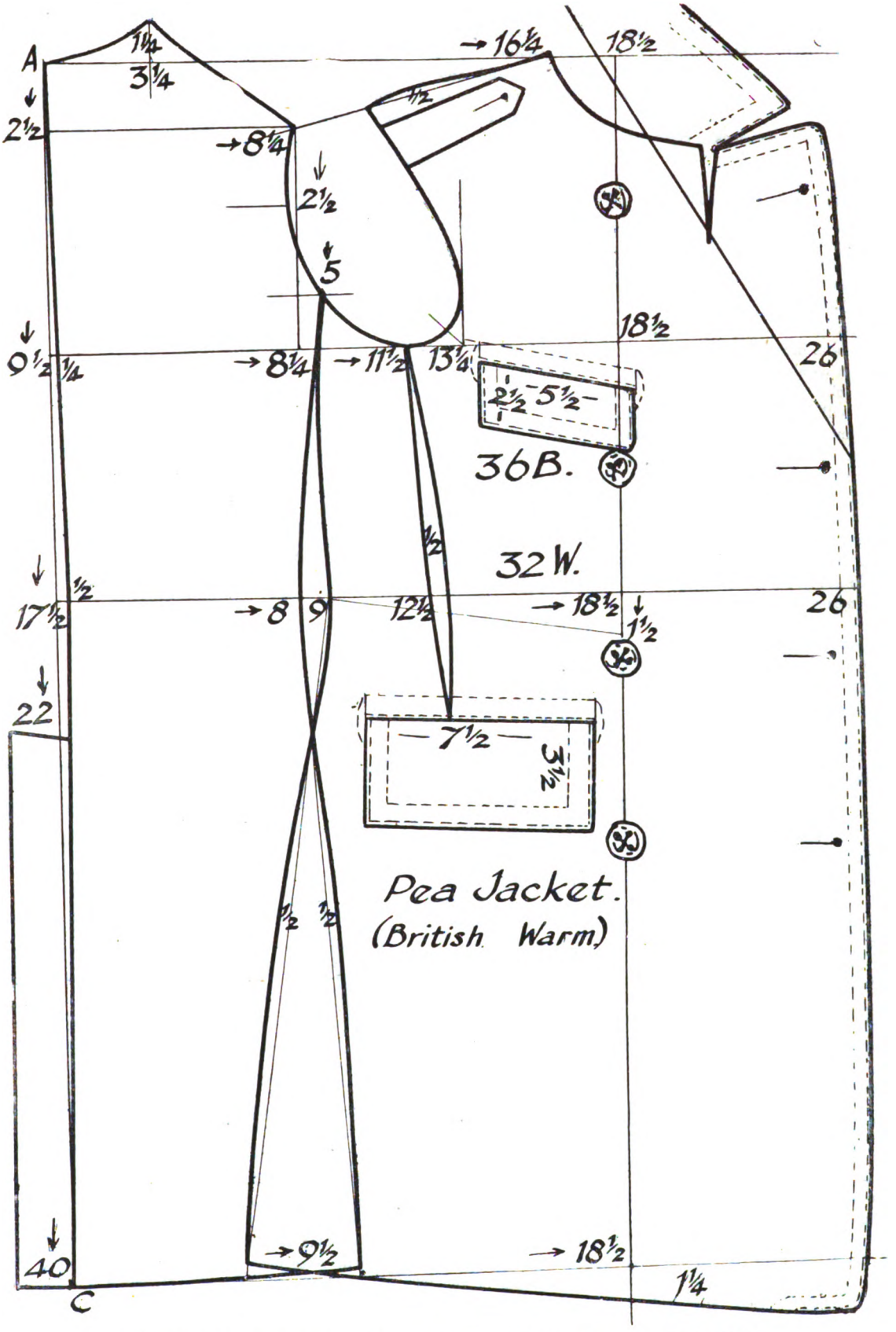

BRITISH WARM, BY WEST END COAT CUTTER.

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Come in from 40 C, 9½ and 18½.

Come down from natural waist line in front 1½in., and square down to bottom line.

Drop 1¼in. below line in front, and now outline the diagram through all the points enumerated.

The sleeve, called the pea jacket sleeve, is drafted as follows·

From X draw a line to 26.

Come down 4½ and 14 inches for elbow.

Square out from 14½ to 9¼.

Come up 1½in. in front of cuff.

Hollow forearm 1 inch.

Draw line from X to 9¼.

Come in from X 3½.

Square up from 3½ to 3 inches.

Hook in hindarm 2 inches from X, and now complete diagram as shown.

The Service Jacket is very clearly drawn in all details, and will require very little explanation. I will merely call attention to the position and shape of pockets, also the position of the holes in front.

Another matter of great importance in making this garment a success is the way in which the waist is finished, that is, it should be carefully measured up, and, after deducting all seams, it should not be more than 1½in. larger than the waist measure when finished.

To draft, square down from A to B and out to C.

Come down from A 2 inches, 9, 16½, 30.

Come out from A 3¼, 16, 18½.

Square down from 18½ to 18½ on bottom line.

Come in from 2, 8 inches; from 9, ¾in.; 8, 12½, 18½, 21½.

From 16 come in 1 inch, 6, 8, 8½, 13, 16, 18½, 21½.

From 30 come in 7 inches, 18½, 22.

Drop below line at 18½, 1¼in.

Now outline the whole as shown by the illustration.

The sleeve is found by coming down 4 inches, 14 inches, 25½.

Square out from 4, 9¼ inches; and square from top through to 9¼.

Come in on this line 3½ inches.

Square up to 3 inches.

Hook the under-half 2 inches.

Raise above line at 9, 1½.

Hollow forearm 1¼in.

THE TROUSERS.

Draw a line, O O.

Come down 12½, 26½ and 44½ inches for full length of sideseam.

Come in from 12½, 5, 9, 11 and 12 inches.

Come in from 44½, 1, 4, 8 inches.

Draw front construction line through points 9 and 8.

Come outside 1 inch at knee, ¾in. at bottom.

Make top-half 8 inches at waist.

Hollow sideseam ¾in.

Now complete top-half as explained.

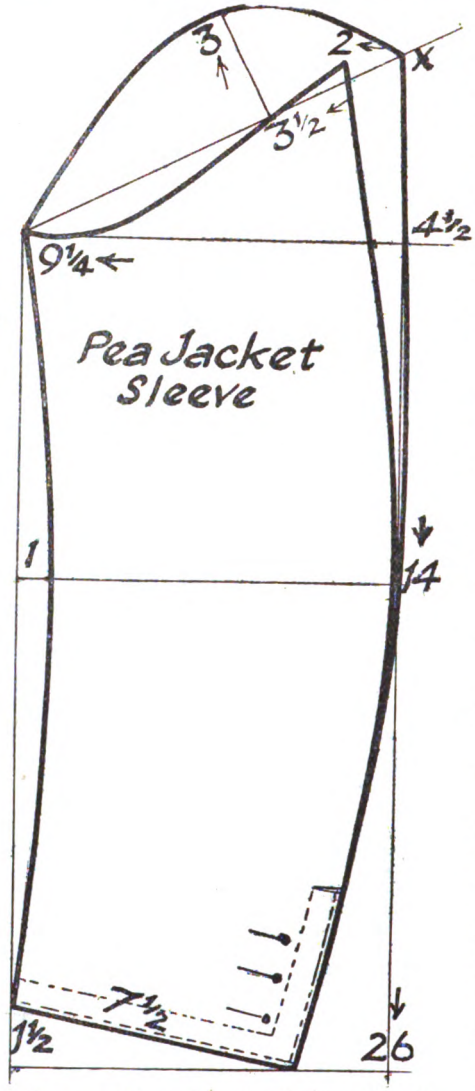
To produce the under-half come up from 9, 9 inches, and come out from 12 to 14 inches.

Draw line from 12 to 9 for seat angle.

Come out 1 inch on knee line and 1 inch at bottom.

Make up waist, allowing 2 inches more for seams and ease.

Square back to this measure as shown by 17 ,and raise 2 inches above the line at back.



Now, with a free hand, run the clay through all the measures given.

The size of knee and bottom is the correct thing for a soldier with a 36 seat.

I will conclude this article by giving a sketch of finished pressed turned-up bottoms.

This is a style of finish most popular at the present time. If my readers will refer back to the pages of the "Tailor and Cutter" of very recent dates they will find a most complete article on the manipulation of garments of this kind.

Our Full-Size Pattern.

OFFICER'S SERVICE JACKET.

38 CHEST.

With this issue we are presenting our readers with a full-size pattern for an Officer's Service Jacket. Made S.B., to button four with short lapel. Back has seam and long slit, and the front is skirted to throw width at hips for the large bellows pockets. The latter are covered with flaps to button. A belt is stitched on round the waist. At breast there are two three-pointed flaps and pleated patch pockets. Sleeves have a three pointed slash, which is edged with chevron lace.

For all details see the C.P.G. Military work, which contains a new supplement to the standard book dealing with this and other of the later army orders respecting service dress.

The pattern is cut for a 38 breast 34 waist figure; the length is 17, 29 (for a 5ft. 8in figure); across back 7¼, sleeve 32½. It is easy fitting at breast, close at waist and full over hips.

There are seven pieces, namely, front, back, skirt, underarm piece, sleeve, collar and belt, and provision is made for ¼in seams.

Balance notches show the position of breast and waist lines and sleeve pitches.

Punched holes indicate the breast pocket, bellows pockets and flaps, also the shape of undersleeve and cuff slash.

The pattern may be planned upon 2¼yd of khaki whipcord or serge 56 inches wide.

Lay the skirt first, and opposite this the collar on the fold; next to skirt lay the front and sidepiece, and opposite these place the topsleeve.

Follow with the back to selvedge, under sleeve and facing to the fold. Place belt crease at bottom of back. This arrangement leaves ½yd. for the pockets and fittings.

Model patterns 1s. each, set of seven for 5s.; special patterns 1s. 3d. each; copied from Pimlico patterns, in strong cardboard 2s. 6d. (non-coms'. and privates' garments only). Address The John Williamson Co. Ltd., 42 Gerrard-stret, W.

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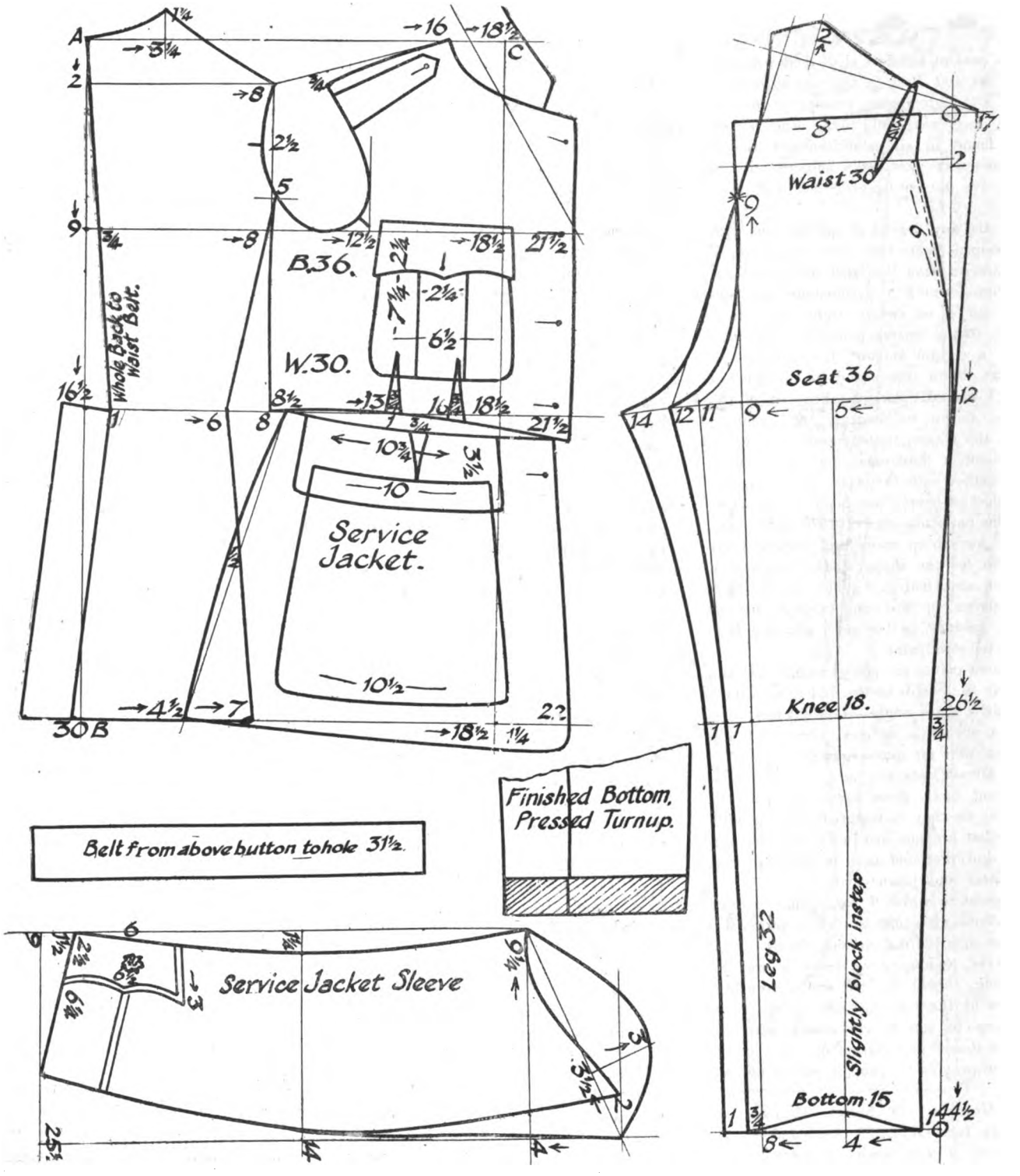

SERVICE JACKET AND TROUSERS, BY WEST END COAT CUTTER.

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DRESS COAT AND VEST.

BY "MARCUS CICERO."

In the present article I shall deal with the Dress Coat and Vest in their most modern form. Although under present conditions trade in dress wear—and many other wears, too—is found in all establishments to be found somewhat low, this subject will no doubt prove interesting for study and reference.

To attain any degree of satisfaction with the V-shaped fronts that now hold sway, it is essential to have the lapel crease and the front edge forming a harmonious and continuous curve, or sweep, right away from the neck to the bottom points. To get this requires a certain amount of round on the crease to obtain this round in the finished stages, V-shaped cuts are taken out of the lapel as shown in diagram, one running through the crease, theregy providing a certain amount of chest-room, and, at the same time, together with the other, tightening the outer edges, where a surplus is thrown owing to the particular shape of the roll crease.

There have been many and various ideas put forth for the shape of the junction of fore-skirt and bodypart; but the set-back curve shown in this one, though not so easy to produce, is far more pleasing from an artistic standpoint.

The front points are placed rather low, and the curve backwards to the underarm-seam is at a fairly acute angle. The sidebody and backpart are quite in good taste, and will work out well for most figures.

That Dress Coats are hard to make is an understood fact; dress materials, and the particular fit that is required, provide difficulties that are not met with in other garments, and profound care is essential from both cutter and journeyman.

One point to which I would like to draw the reader's attention to before proceeding with the detailed instructions, is this: that the canvas, Syddo, or whatever is used for interlining, should be cut across from the terminus of the roll, and the grain of the interlining to run in conformity with the edge, as shown in Diagram 4. This applies to all cutaway fronts, and it will "stay" the better.

The Measures: 36 breast, 32 waist, 37 hips, 12½ front scye, 17 over-shoulder, 11½ front scye, 9 scye depth, 17 natural waist, 40 full length, 6¾ across back.

DIAGRAM 1.

Square construction lines 1 40 and 1 23½.

From 1 to B is the scye depth; forward to C, the natural waist; to 40, the full length.

The distance, C to M, is the fashion waist, 1 inch.

At C. square in 1 inch for waist hollow; draw through from 1.

D is the same distance as B is from 1, 9 inches.

Find the shoulder-level by marking on this at E half the over-shoulder measure from B.

Square out from A by the back line.

Point 1 to 3 is one-sixth of breast; go up ¾in.

F is 2 inches down from A.

Square out to 4 the back width plus seams, ½in.

I is ⅜in. out from construction line.

Complete the shoulder as shown.

Mark width of back at waist, 1 to 2, 2 inches.

Join L to H.

Square on to breast line, 1½in., as shown, to find the proper curve for back-seam.

Point 3½ is 1½in. from 2.

Using H as the pivot, sweep from L to P. This finds the lower sidebody and waist-seam.

To find J, apply the distance, L round to H, from P to 1½, and forward, less ½in. for stretching.

Open the seam at H ½in.

Measure forward from ⅝ back centre to 12¾, the front scye measure plus ¾in.

From ⅝ to K half breast plus 2¼ inches.

The neck line, 15 to R, is found by half 12¾ to K, placing 15 1⅜in. nearer to 12¾.

Sweep the front shoulder measure as taken less 1 to 3, back neck from 12¾ through R.

Join R to E.

R T is equivalent to ¾ to I of back; add ⅜in. of round above the line, and drop a little below at T.

Connect T, 12¾.

V is one-third the distance up from 12¾. Go out 1 inch.

Complete scye through ¾in. up from the breast line on line 12¾, T.

22 on waist line is ¾in. in front of K (parallel).

Square down 6 inches and go in 1¾in.; this finds the front point.

Square out from P.

From 22 to 18½ is 3½ inches, or twice the distance; at 1¾ take out the vee of 1 inch.

Curve the waist-seam gradually to G, 1in. above line from P.

For underarm-seam at 9, come out one-fourth breast from ⅝.

The sidebody-seam at waist is ½in. further back than 9.

Let the centre of the dart (11½ to 12) fall directly underneath 12¾, so as to be over the hip bone Take out ½in.

Waist: Measure from 1 to 2; 3½ to 8½; from 22 to 12; and from 11½ to 9½ half waist plus 1 inch:

The waist-seam of skirt is placed at ½in. above P line.

Square down from P to X, 9 inches; square out.

X to W one-fourth breast, 4½ inches.

W to Y one-fourth seat plus ¾in.

Draw through Y from P, and add ¾in. of round in the way shown.

6 is 1½in. in front of W.

The skirt at waist-seam is 5 inches back from the cut.

The position of the various cuts in the lapel can be gathered from the diagram.

MANIPULATION.

I have placed the various marks for stretching, shrinking, etc. The shoulders are slightly strained at the scye, above V, and midway between T and R; the sidebody at 3½ should be stretched to meet the allowance deducted, ⅜ or ½. The skirt pleat part between Y and P and opposite G, require carefully drawing in.

THE SLEEVE. DIA. 2.

There is practically no change in this sleeve from what I have before given. For finding the various point, 3¼ and 2, I shall ask my readers to refer back to July issue.

Square lines 9 1, 1 23½.

1 to 4¼ is the distance from H to 7½ Diagram 1.

The topsleeve measure, H to I and T to (Diagram 1), is applied from 4¼ to 9 direct with an addition of 1 inch for fulness.

Point 5 is midway 4¼, 9.

Square out 3¼ inches.

Point 2½ is midway 5, 4¼.

Square out 2 inches.

Complete run of topsleeve through these points.

From 9 sweep length of sleeve less back width measure to 22.

13½ is midway 4¼ to 22.

22 to 23½, 1½in.

Square out.

Mark width of cuff 6½ inches.

At 13½ come in 1 inch for forearm.

Hollow 1 to 9, 8 inches elbow.

UNDERSIDE.

Measure around lower scye of Diagram from ¾ up to J.

Apply this measure from 4¼ to 7½ on sleeve draft.

Hollow as shown, and complete from 1 to 9 at the elbow.

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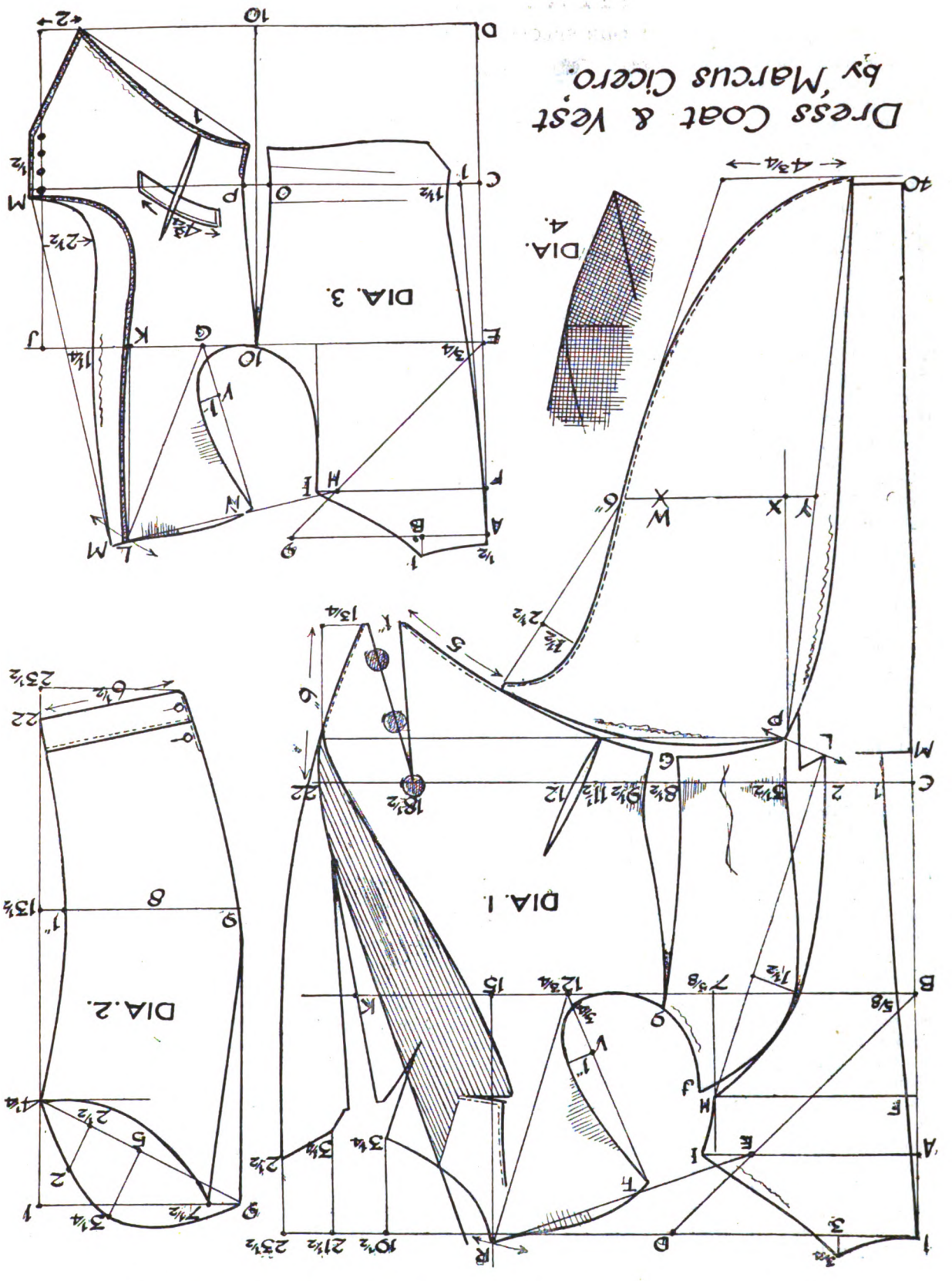

FOR DESCRIPTION OF DIAGRAMS SEE OPPOSITE PAGE.

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THE VEST. DIA. 3.

Measures: 36 breast, 32 waist; admeasurements as in the coat draft, with exception of ⅜in. deducted from the front shoulder, making the quantity 12⅛ inches.

Square lines A 9 and A D.

A to E equals scye depth, 9 inches.

A to 9 equals A to E, 9 inches.

Join E to 9.

E to H equals half over-shoulder plus 1 inch. Square out by F.

A to B one-sixth breast less ¼in.

Square up 1 inch and draw neck to ½in. above A.

C is the natural waist length of the coat less ½in.

Go in 1 inch and draw through from A.

Draw back-seam from A, leaving the line (A to 1) a little above point ¾, and proceed to waist a further ½in. in from 1.

C to D the length, 7 inches.

Go forward for shoulder from H to I, 1½in., or to taste.

¾ to G on breast line is the front of scye measure plus ½in.

¾ to J breast measure plus 1½in.

K is midway G to J.

L is found by sweeping the front shoulder (12⅛) less back neck, A to B.

Join L H.

N from L corresponds with 1 to I of back.

Join N to G.

V is one-third up. Hollow 1 inch.

Square down from J to waist line, and go forward ½in. for stand.

L to M equals ⅜in.

Join M to M1.

Shape run of the front opening according to diagram, adding a little round over breast where it is necessary for breast provision.

The bottom point is 2 inches away from the centre line.

Measure the waist up plus 1½in., and take any surplus out, as shown at O and P.

10 is 2½ back from G, or one-sixth less ½in.

The length of back and forepart at the sideseam can be arranged to taste; but 2 inches is found the favourable quantity.

Hollow 1 inch as shown.

A ⅜in. fish is taken out through the pocket, its termini forming breast-room and spring over the bone of the hip.

The pocket forms a similar curve to the lower edge run.

Manipulation marks are shown, and should be faithfully carried out, for to get a good setting and comfortable vest for dress wear is no mean achievement, and manipulation plays an important part towards this end.

"Have always found your patterns very satisfactory."

INTERVIEWS WITH NOTED TAILORS.

BY OUR SPECIAL COMMISSIONER.

THE WHITE ROSE CHALLENGE VASE AND ITS WINNER.

The competition for the White Rose Challenge Vase has been a great stimulus to many men in the tailoring trade, and they have gradually learned that the possession of this trophy is often one of the passports to a successful career.

For a considerable number of years the winning of this trophy has been regarded as the summit of a cutter's ambition, and the road to success has not always been easy to follow; but those who have persevered, and been willing to learn from their more successful rivals, have usually come out on the top.

The winner this year is Mr. Bernard Weatherill, who has, on several occasions, distinguished himself in various other classes, as well as in Class I. For many years he has been established in business at Ascot, and has made a great reputation as a breeches maker, having on several occasions carried off the first pries in this class.

In recent exhibitions he has sent in a garment for competition in Class I., and has always shown a judgment and discrimination which has earned the approval of the adjudicators, and also run the winners very closely. We cannot, at present, recall how often he has competed in this class; it was evidently his intention to reach the highest honours the exhibition could confer, and has at length succeeded.

The garment usually selected has been a Dress Coat, and the accompanying illustrations and diagrams will convey a good idea both of the technical and the artistic results.

The photographs give a front and also a back-view of the made-up garment, and these convey a very good idea of the fit of the garment. The coat is made in the new style with pointed fronts, and minus the waist-strap. The lapel is cut on the forepart, and rolls to the waist, the whole being covered with black facing silk. There are three buttons arranged to run at the same angle as the outside edge of the lapel; while the sleeve may be finished with a turn-back cuff, or with a formed cuff and buttons, in harmony with those on the forepart.

The front view shows the coat to be a clean-fitting and well-balanced garment; while the back-view gives a well-defined waist, an artistic run of seams, and evenly hanging pleats. We have no doubt that no one realises more than Mr. Weatherill how difficult it is to attain to such a perfection of fit; but he has shown great perseverance and pluck in pursuing his object, and also in attaining it.

The whole outfit proves the winner to be a man of taste, and we trust he will be able to reap the result of his enterprise.

He has also provided an excellent example to other competitors to persevere to improve, and ultimately gain the highest honours the exhibition can award.

THE DIAGRAM.

Square the lines O, 19¾, and O 39 at right angles to each other.

Mark down the back, A to 3, the level of the shoulder-point.

A to 5¼ is the top of the sideseam.

A to 9¼ is the level of the armhole.

A to 15¼ is the length of waist.

A to 16½ is the back tack.

A to 39 is the full length of the coat.

Square lines across from 3 to C, and from 5¼ to F.

The breast line is squared across from 9¼ to 19¾; and the waist line from 15¼ to 19¾.

Mark across the neck line, A to 3¼, the width of back neck, and mark up 1 inch.

Mark up from A ½in., and curve back neck, ½ to 1.

Measure across neck line to 12, 15½—the neckpoint—and 19¾, the centre line.

Draw centre line from 19¾ at neck through 19¾ on breast line, and 19¾ on the waist line.

Mark in ½in. at 15¼ and 16½, and draw the back-seam.

Mark width across the back, 7½, on line 5¼ to F.

Spring out at shoulder-point, 8 C.

Join line from 1 at neckpoint to C at shoulder-point.

Draw line from 12 on neck line to C at shoulder-point.

Make width of shoulder on the forepart, 15½ to D, the same as 1 to C on backpart less ⅜in.

The neck or gorge is formed by marking down centre line from 19¾ to 4.

Hollow gorge as shown on the diagram.

Measure across the breast line from 9¼ to 4, the position of the sideseam.

From 9¼ to 8 (this should be 9) to fix the underarm-seam.

Continue from 9¼ to 13, the front of the scye.

The scye or armhole is formed by hollowing line from D towards F, thence to 13, and upwards to the top of the sideseam.

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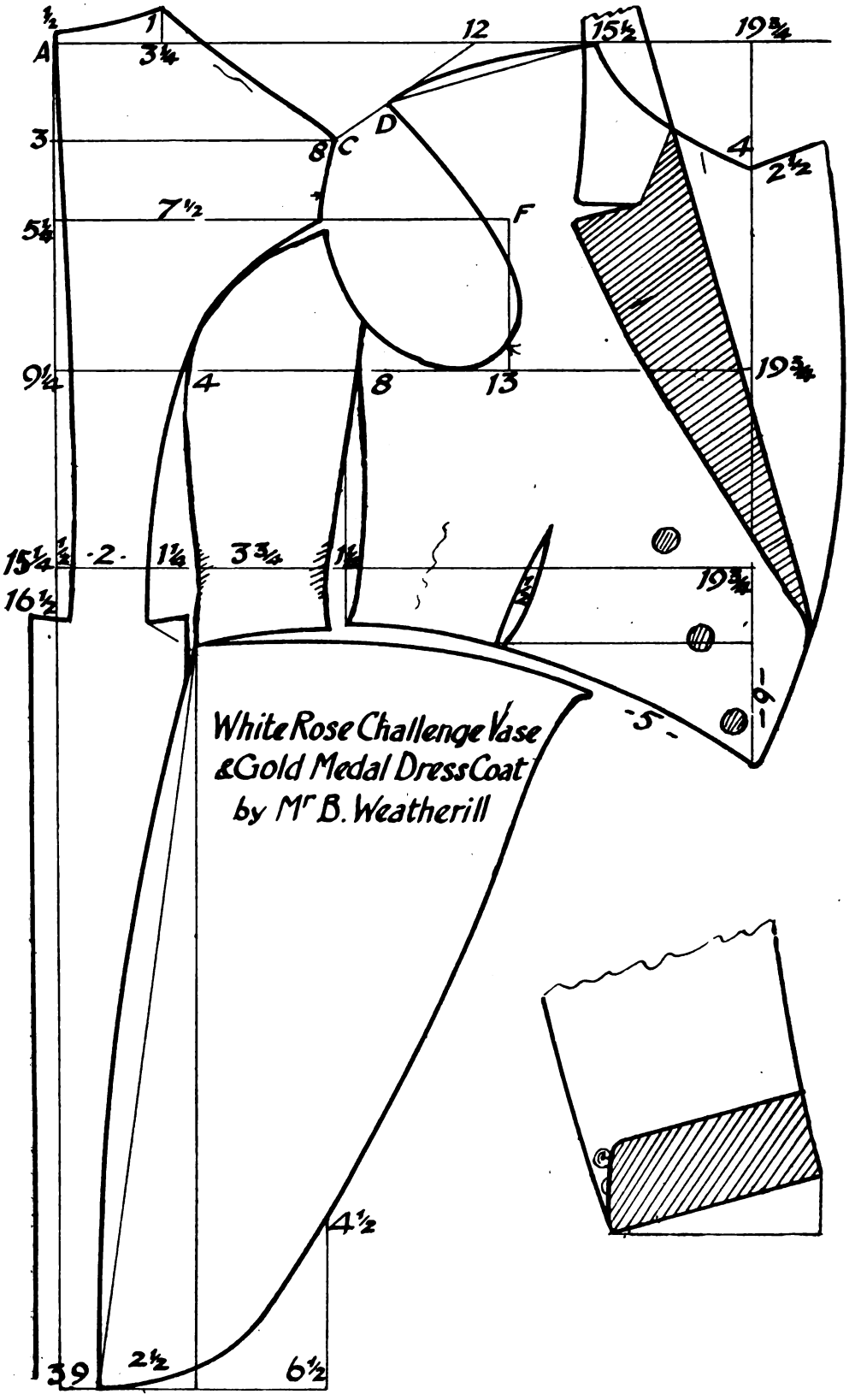

INTERVIEWS WITH NOTED LADIES' TAILORS.

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Mark the width of the backpart on the waist line, 2 inches.

Draw the sideseam from line 7½, F, through 4 on the breast line, to the waist line opposite 16½.

Mark 1½in. suppression between the backpart and the sidebody on the waist line.

Draw sideseam of the sidebody from back scye through 4, thence to a point below the waist line.

Make a pivot of top of sideseam, and sweep across from bottom of sideseam of the backpart to the terminus of the sidebody-seam.

Make the width of the sidebody 3¾ inches on the waist line.

Mark 1¼in. suppression between the sidebody and the forepart.

Draw the underarm-seam from the scye through 5 to the waist line.

A cut of ½in. is taken out of the forepart on the waist line, as shown on the diagram.

To fix the length of the forepart, mark down 6 inches from 19¾.

Draw the waist-seam from the bottom of the sideseam to the forepart. This should be slightly more hollow just over the hip line, or immediately below the suppression at the underarm-seam. It should dip in front, as shown on the diagram.

Add the lapel 2½ inches at the top and breast line, and terminate on the centre line at the bottom.

Dra wthe back skirt on to the backpart by marking out 1½in. at each side opposite 16½.

Continue lines to the full length at 39.

The skirt is obtained by following the line of the waist-seam from the bottom of the sidebody towards the forepart.

Mark back 5 inches, or one-third of the distance from the bottom of the sideseam to the centre line.

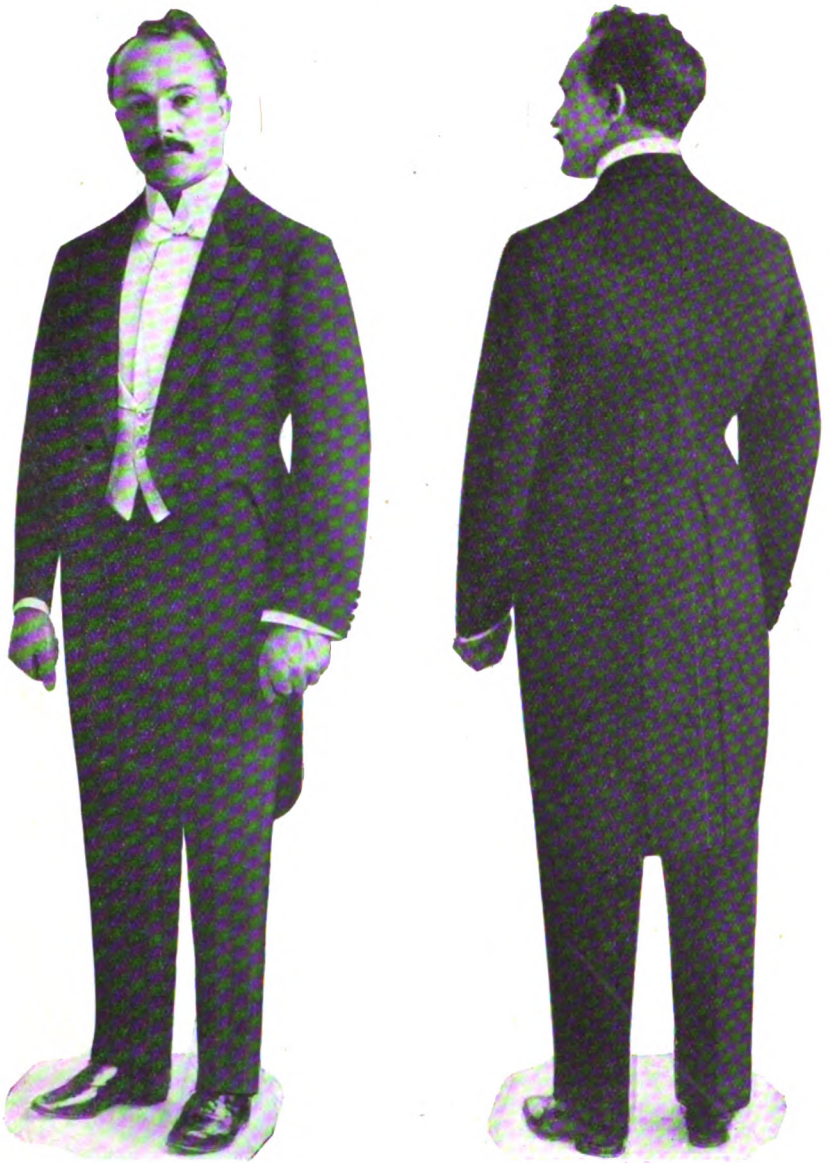
The spring on the back skirt is obtained by drawing a line from the bottom of the sidebody to opposite 39.

Mark out 2½ inches, and draw a straight line. Round on back-skirt ¾in. for drawing in and forming hip.

The approximate width and curve of the back skirt may be obtained by marking out 6½ and up 4½ inches to meet the run of the front drawn from the waist line downwards.

The diagram of the sleeve is not shown, but the ordinary sleeve may be used as a basis, with the usual variations for the Dress Coat, a trifle narrower, and a turn-back cuff 2 inches deep. The cuff should be faced with silk the same as the collar, and the short vent is finished with two buttons.

The other details of the garment are conveyed by means of the photographs which accompany the diagram.



MR. B WEATHELILL PHOTOGRAPHED IN THE PRZE COAT.

Tailors' Cuttings.

Tailors generally will be glad to learn where they can obtain the best market prices for their board cuttings, etc. These, as our readers are fully aware, vary from time to time, and a reliable firm who may be depended upon to always give the highest possible price for them should be noted.

Such a firm is that conducted by Mr. A. Joseph, of Earl-street, London-road, Southwark, S.E.

This business has been established over sixty years, and was one of the first, if not actually the first, to give undivided attention to this trade.

Recently, Mr. A. Joseph has been successful in securing fresh contracts of considerable extent with the woollen manufacturers, and is therefore in a position at the present moment to offer exceptionally good prices for all kinds of woollen cuttings.

All the cuttings received are sorted and graded under conditions approved of by the local authorities, and are afterwards sent direct to the manufacturers.

Mr. Joseph will be glad to send addressed labels and full particulars on receipt of postcard, or a representative will wait upon those who have any cuttings for disposal, and inspect same.

Terms: Prompt cash on delivery.

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How I Use the C.P.G. System.

BY MR. W. H. FOX.

GENTS' BREECHES.

In this issue Mr. Fox describes how he uses the C.P.G. System in daily practice, and shows the style more suitable for the master than the servant; although, nowadays, the difference is not so marked as it was fifteen to twenty years ago.

The accompanying diagram fairly represents the present-day style, with roomy hips, ample fork-room, and continuations partly cut on, and finished below the calf with lacings.

By a simple arrangement, after drafting in the usual way as if for pantaloons, we can leave the meeting of eyelet edge on the double both for topsides and undersides. This difficulty is overcome by leaving about 1 inch loose at XX, below the buttonholes, and also the calf cut may be omitted by overlapping two seams, or placing same in a closing positing, and instituting a small cut from side of calf instead, this having just the same effect as the old cut.

The system is the same as for the stable breeches shown in a previous article by Mr. Fox, save for a few variations.

The measures: 43 side, 13 from fork to knee, 15¾ from fork to small, 19 to calf, 24 to bottom, 13½ knee, 12 small, 13½ calf, 10½ bottom, 32 waist, 36 seat.

THE SYSTEM.

Draw line A, 12½.

A to 6 is one-sixth of seat.

6 to 9 is one-twelfth of seat; and 9 to 12½ one-twelfth of seat plus ½in.

Square up from 9 to H, the rise, 12½ inches.

H to I is 2 inches.

I to J is half-waist plus ½in.

Drop fronts ½in.

9 to 6 is one-sixth of seat; and 9 to B is half 9, 12½, plus ¼in.

Square up and down from point 6.

6 to 3 is one-twelfth of seat.

6 to 9. 9 inches.

Mark forward at 9 1½in. for opening legs.

Measure off length from fork to knee plus 1½in. to 14½, which allows ⅜in. for fulling on over knees, and ⅜in. extra play.

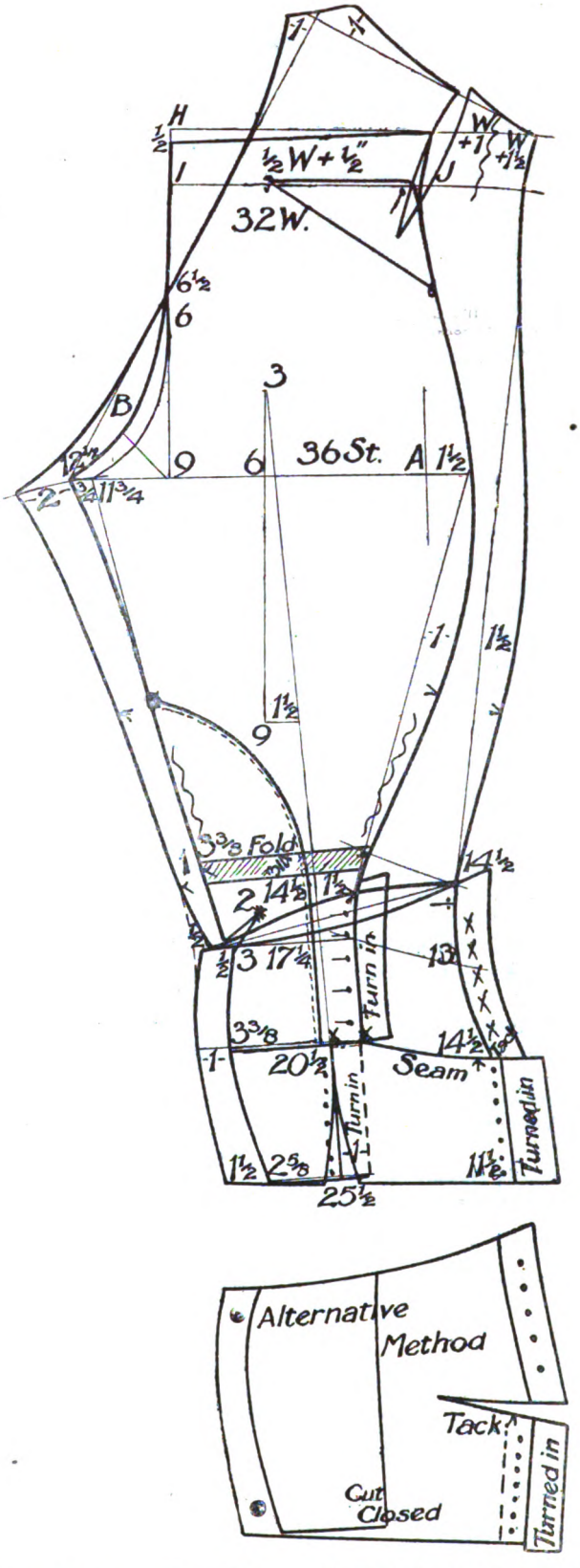
Continue to small, 17¼; calf, 20½; and bottom, 25½.

Square off from these points.

Measure off one-fourth of knee, small, calf and bottom from centre line on leg-seam, as at 3⅜, 3, 3⅜, 2⅝.

Mark in from 12½ to 11⅜, ⅜in., and connect to 3⅜.

A small cut is taken out at the small, as shown.



Make the width on sideseam at knee 1½in., and 1 inch at bottom.

Go out 1½in. at A, and connect to knee; add on about 1 inch of round.

The tack is placed about ¾in. below knee, and the three top holes are spaced ¾in. apart, and the other two about 1 inch apart.

Below the calf this part is cut across and

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turned in to form a straight line with centre line.

The eyelets are inserted in this to form laced continuations.

Mr. Fox also leaves on a facing to be turned in from the knee to the calf, as shown on the diagram.

The shaded part at the knee locates the amount left for fulling on over the knee.

The position of the strappings is also clearly shown on the diagram.

For seat angle, measure up from 9 to 6½, one-fourth seat less 2½ inches, and rule from 12½ to top.

Measure out to 2 from 12½ one-twenty-fourth of seat plus ¼in.

Add 1 inch at knee, small and calf, and 1½in. at the bottom to complete leg-seam.

Hook in ¼in. at the small.

The waist is measured up plus 1½in., which provides for a cut being taken out; or, if preferred, this can be omitted by adding only 1 inch to half-waist.

In measuring up the seat, measure out half the seat plus 2 inches, and twice the quantity of surplus added to topside, viz., 1½in., making in all half the seat plus 5 inches.

Make the hip a pivot and sweep out from knee, small, calf and bottom, to get relative length of sideseam of undersides.

Next measure up size at these parts plus 1 inch.

Mark in 1 inch from 1½, and connect to 14½, and add on 1½in. of round.

A cut is taken out under knee of ½in., and only ¼in. eased on over knee of leg-seam.

Care should be taken to make the knee cut the same length, by making a pivot of point X, and sweeping up and out.

At the sideseam, ¾in. is allowed for fulling on over knee.

From the ¾in. allowed at the leg-seam, ½in. cut has been taken out, so only ¼in. remains for fulling on.

Drop the knee balance-mark of undersides at the leg-seam the same amount as taken out of knee cut.

It must be understood that seams are to be allowed in under knee cut, and also along bottom of calf cut.

In conclusion, Mr. Fox states that he has no intention of posing as a system maker, but merely to show how he uses the C.P.G. System, backed by personal experience of almost 20 years, for the benefit of our readers, and especially users of the C.P.G. System.

I always find your patterns reliable, and have built up a very good ladies' trade entirely by using same.

J. T.

THE JUNIOR CUTTER'S INSTRUCTOR.

CONTINUED FROM LAST MONTH.

HINTS ON MAKING MORNING COATS.

THE PRESS-OUT STAGE.

After the canvas has been inserted in the fronts, and also the extra piece in the shoulders, the latter being slashed and wedged so as to retain the form infused by the shrinking and stretching done at the first press, and having also completed the back pleats and put in the pleat pockets, and staytaped the front edges, it is next necessary to take a good hot iron and press edges and canvas, etc., taking care to mould the garment to shape of the figure.

The shoulders will require stretching near neckpoint and also at scye, thus retaining that concave form so imperative to a clean-fitting shoulder.

DIAGRAM 59

Illustrates the front of a Morning Coat after press-out process. Note the shape of the shoulders, and also how fronts curl inwards, thus securing a clinging-to-figure feature.

The making-up of the facings next claim our attention.

DIAGRAM 60

Shows the cloth forepart facing and lining joined to sidebody lining, and also skirt cloth facing.

The skirt lining is left loose over the hips to allow of it being felled across after facings are baisted over, at which time a pleat is arranged over the prominence of the hips, as shown on diagram.

It will be noticed that the shoulders of facings are moulded after the style of the foreparts.

In baisting on the facings it will be necessary to allow a little extra on the lapels, so that the same can be eased on, and thus secure the lapels curling inwards. If this point be neglected, the result is that the lapels are always curling upwards, won't lie down, and look very unsightly.

The facings in the shoulders should be kept easy in width, whilst those across the breast should be kept slightly close, for it must be remembered that the inside of a symmetrical figure is of lesser circumference than the outside, as in the case of an orange when the skin is removed.

After the facings have been carefully baisted on, the edges must be seamed very evenly all the way round, and then pared regularly, and the seam opened with a hot iron, not simply soaped, and baisted out and dead pressed. We are aware that this is the plan followed by many tailors, and is known as a "crushed edge," but for a nice firm edge there is nothing to beat the opened edge.

We have endeavoured to illustrate the opening of the edges by Diagram 61. On this diagram the reader will get a concise idea of the workmanship that should be put into the inside of the garment in order to build up the garment to the shape of the figure, thus co-operating with the skill displayed in the cutting.

DIAGRAM 62

Shows where the facings should be kept easy or close, and also where the skirt lining is felled. On this diagram we also get an idea of the popular method of quilting the body lining.

Of course, in the better-class trades the wadding is simply secured by a private hand-stitch, not machine quilted. On

DIAGRAM 60

We illustrate a typical Provincial method of finishing the machine quilting in body linings. There are many who even put some machine quilting in the shoulders. This is done in some of the Northern mining districts, where the shoulders are favoured stiff and built up square, with the sleeves well set up. On

DIAGRAM 59

It will be seen that a double ply of wadding is put around the back scye, whilst a small wadding-made pad is inserted at the shoulder-points to square up the shoulders. Of course this may be omitted. We simply show it on the diagram as so many tailors favour it.

Morning Coats are best made up in halves, each side having the sleeves inserted, and also all the other sewing.

It is as well to press the coat off in halves.

The making-up of the sleeves does not offer much difficulty. A good many sleeves are finished with mock vents and three buttons, but for good-class trade the cuffs should have real holes.

Many tailors insert heavy coat canvas in the sleeve cuffs, but that is not to be recommended, for it makes a thick clumsy cuff. A piece of vest canvas or thin melton makes the best interlining for a cuff.

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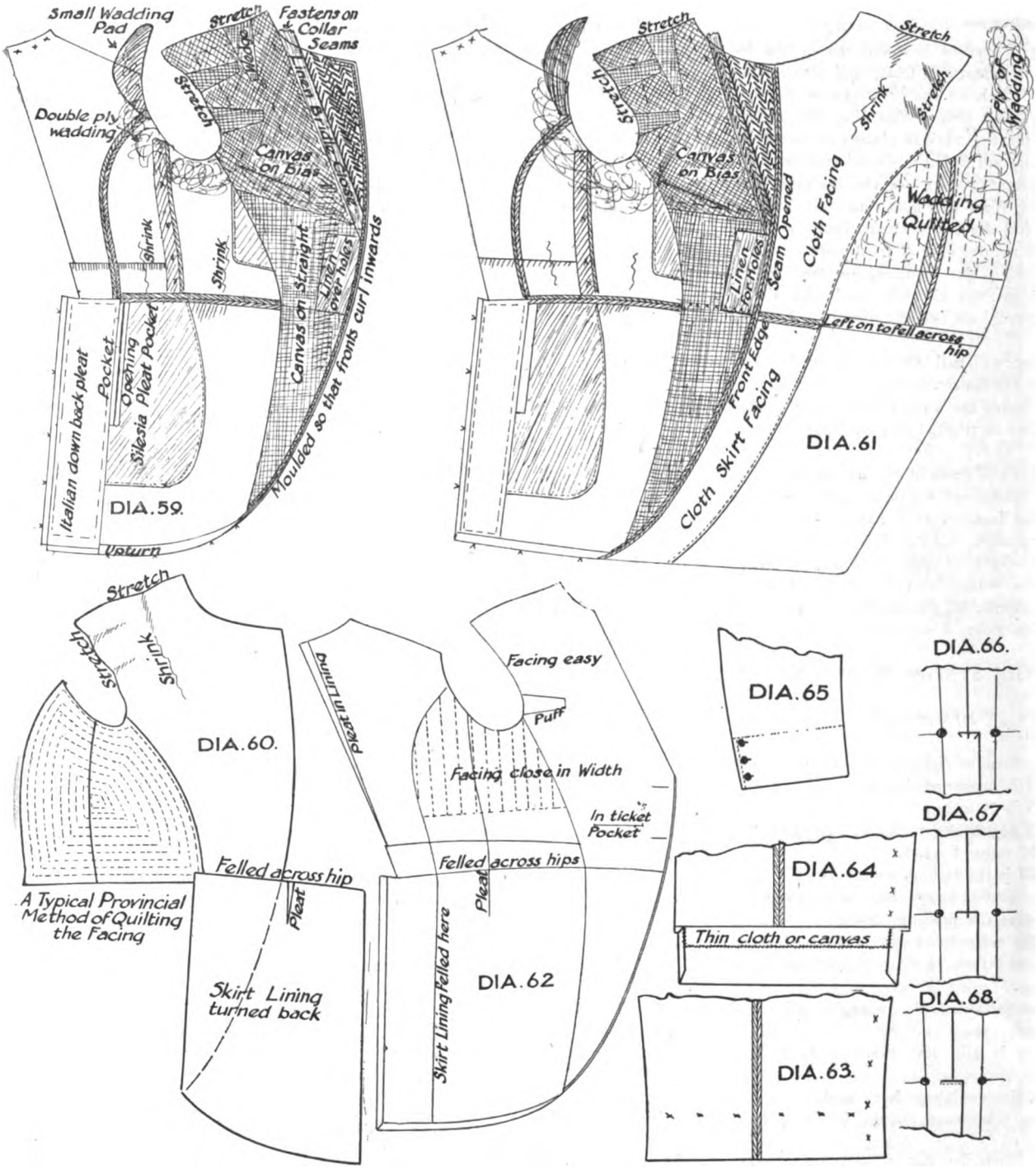

A great feature in a buttonhole cuff is to get the run of vent in line with hindarm-seam.

When felling the lining inside cuff it must be notched so as to give freedom to the vent.

In putting in the sleeves see that you distribute the fulness properly in sleevehead, keeping it evenly distributed from shoulder-seam to about an inch above forearm pitch.

Keep undersleeve close at back scye, and sew in a piece of selvedge of silk or linen at that part. Sew the sleeves in with strong silk, and press fulness away at sleevehead and open seam.

Serge facings to sleeve-seam, and insert a puff at front of scye.

Insert a little roll of wadding in sleeve-head.

Having pressed off each half of the coat, baist centre back-seam and sew evenly.

Baist tacking, and in inserting don't pull the hand too tight.

DIAGRAM 63

Shows the cuff before being made up; and Diagram 64 shows the facing turned in on top of thin cloth or canvas inserted.

Diagram 65 shows a popular method of finishing the cuff of a Morning Coat, viz., three holes and buttons.

The three styles of finishes of back tacks shown are the prong tack, the straight tack, and the bar tack.

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MORNING COAT FOR BUSINESS WEAR.

Having described in detail the system for drafting the Morning Coat, and also having dealt at length on the principles of the system, we now propose showing the system applied for the various classes of customers that tailors are called upon to cater for.

For instance, there are the business man, the smart West End gentleman, the country farmer, and the North Countryman, etc., all of which require special treatment.

In meeting the requirements for each of these classes, the elasticity and adaptability of the system are brought vividly before our notice.

The first we shall describe is the Morning Coat for the smart business man. This is made to define the waist fairly closely, and to button two in front, being cut fairly smartly away.

We give the draft of the normal figure, so that the reader can follow it easily, and note the special features at a glance.

The measures are as follows: Chest 36, waist 32, depth of scye 9, 17 natural waist, 18 fashion waist, 39 full length, 7¼ across back, 21 elbow, 32½ sleeve, 12½ front shoulder, 17 over-shoulder, 8 across-chest.

THE SYSTEM IN BRIEF.

DIAGRAM 69.

Square lines at right angles, as O, 2¾, 39½.

O to 3 is one-third depth of scye.

3 to 5 is 2 inches.

O to 9 depth of scye.

O to 17 natural waist.

O to 18 is the fashion waist, which fashion decrees shall be about 1 inch below the natural waist at the present time.

O to 39½ is the full length of back plus ½in.

Mark in 1 inch at 17, and rule for centre back-seam.

For back skirt, rule through point 18 from O.

O to 2¾ is ¼in. less than one-twelfth of breast.

Go up ¾in. and shape back neck.

On line 5 measure off the width of back plus ½in.

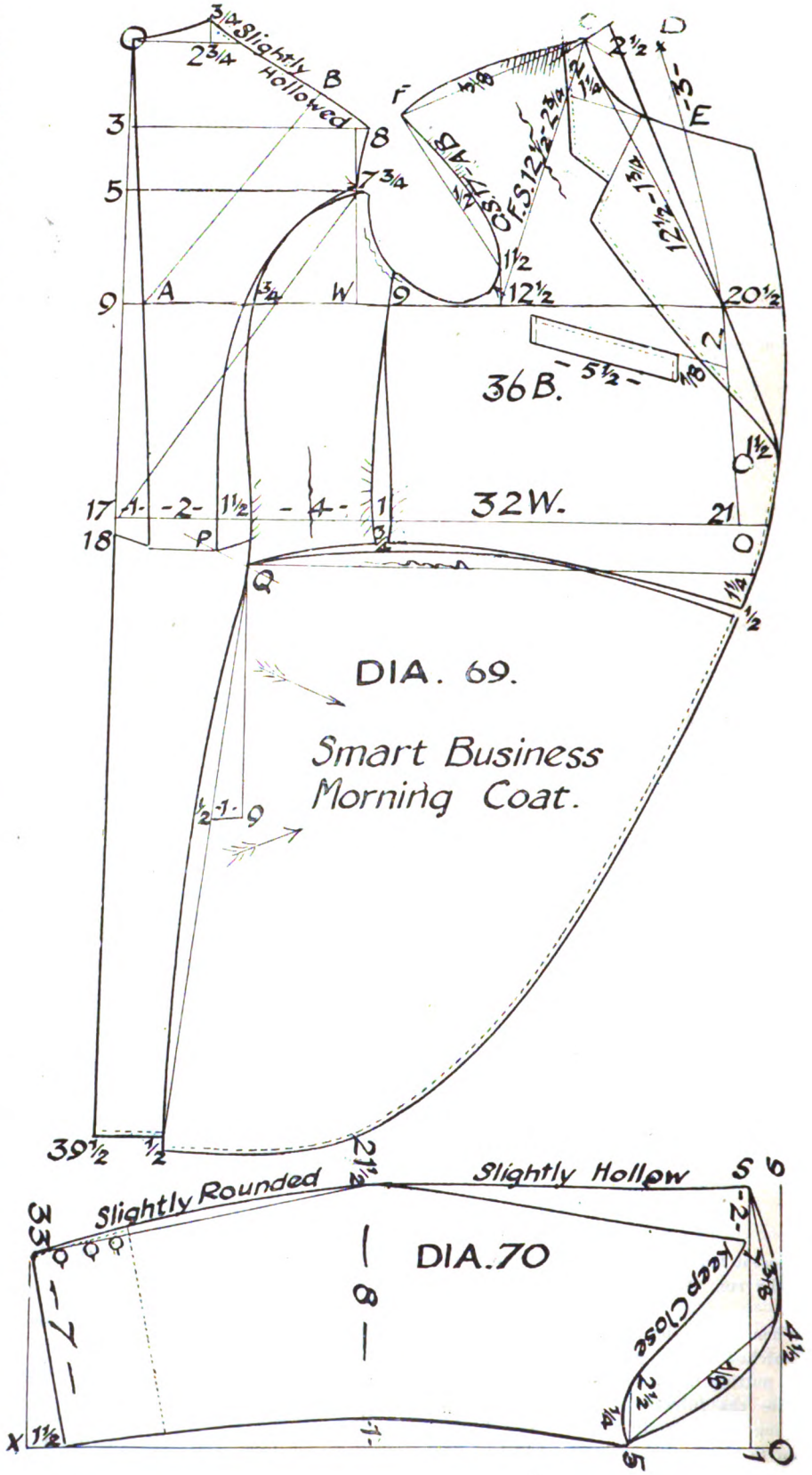
Curve out to 8 and draw shoulder-seam, slightly hollowing it.

From A to 20½ is half the breast plus 2½ inches.

Measure back from 20½ to 12½, the across-chest measure, 8 inches.

Sweep from 12½ by the front shoulder measure, 12½ inches, less the width of the back neck, 2¾ inches.

Add 1 inch to that quantity and sweep from 20½, and the crossing of the two segments at C locates the neckpoint.



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Sweep again from point 12½ by the over-shoulder measure, 17 inches, less A B of the back.

Make C to F ¼in. less than the back shoulder, and add on ⅜in. of round.

Square up 1½in. above 12½, and connect to end of shoulder and hollow ½in.

The width of the back waist is fixed at about one-ninth of the half breast, viz., 2 inches.

Draw a line from 7¾ to 17, as illustrated by the dot and dash line, and hollow ⅝in. for run of sideseam.

Between the back and sidebody at the waist 1½in. suppression is taken out.

To get the relative length of sidebody sideseam with that of the back, make a pivot of X and sweep out to 7¾, where the sidebody is nipped in a trifle.

To get the bottom length make a pivot of 7¾, and sweep from P to Q.

A to 9 is one-fourth breast less ½in., and square down to waist, taking out 1 inch between sidebody and forepart.

Square across from Q parallel to waist line.

Measure up the waist, viz., back, sidebody to 21, half-waist plus 2 inches.

C to D is ½in. less than one-twelfth breast.

D to E to taste, in harmony with the style of front; in this case we have fixed it at 3 inches.

Add on ½in. button-stand and drop bottom of forepart in front 1½in., and complete fronts.

Hollow ⅜in. at underarm-seam and draw waist-seam.

THE SKIRT.

Square down from Q, 9 inches, and mark back 1 inch, beyond which add on ½in. of round.

Make length of skirt ½in. longer than the back, which provides for the working back on to the prominence of the seat sufficient material to form a receptacle for same.

Take out ¼in. at underarm-seam between forepart and skirt, and also ½in. in front, and complete as diagram.

Add on 1½in. at P to form the back pleat.

For breast pocket drop 2 inches below 20½, and mark welt 5½ by ⅞in.

The run of front of this coat commends itself for business wear.

THE SLEEVE SYSTEM IN BRIEF.

Square lines O 9 X.

O to 5 equals the width of scye, W to 12½.

5 to 1 is the balance of the sleeve, and is best fixed by placing the arm of the square on the two pitches, in harmony with the desired hang sleeves should take in finished garment. This, of course, is governed largely by the attitude of the figure.

Measure from end of square to forearm pitch, and apply that quantity from 5 to 1.

O to 9 equals the distance between the hindarm pitch and forearm pitch when the shoulder-seam is closed. 4½ is half O 9.

Connect S to 4½, adding on ⅜in. of round, and 4½ to 5, adding on ⅞in. to 1 inch of round.

Measure off the length of sleeve to 33, allowing ½in. for the two seams.

Hollow forearm 1 inch.

Make the width of elbow 1 inch less than one-fourth breast, and the cuff one-sixth of breast plus 1 inch.

To get the run of cuff, place arm of square on elbow and 33, and thus get 1½.

Add a little round between elbow and cuff, and slightly hollow between top of hindarm and elbow.

For undersleeve, measure between the pitches under the arms, and apply that measure from 5 to 7.

To get relative length of hindarm-seam sweep in from S.

Square in 2½ from 5, and hollow ¼in. Complete as shown on Diagram 70.

The stitching of cuff is about 3½ inches up, and three buttons form a very fashionable finish.

New Plate of Military Uniforms

Determined to keep abreast of the times, and acceding to the request of many of our readers and patrons, we have, at no small expense, produced an entirely new fashion plate illustrating all kinds of British Military Uniforms.

The changes made from time to time, even though they be slight, and apply only to details, necessitate constant care and watchfulness on the part of those engaged in making military garments; for the slightest mistake is, of course, fatal, and the reputation of those responsible for the error gone for all time.

Thus we have prepared a quite new and up-to-date plate, comprising service outfits of all kinds. In order to ensure the strictest accuracy in every detail, many of the garments portrayed have been specially limned by our own artists, under the guidance of the War Office officials, who have placed at their disposal the actual sealed pattern garments from which to make their sketches.

The result is a plate of technical accuracy, combined with a range and variety of uniforms for all branches of the service, and a comprehensiveness that has never been equalled.

The central figure of the top row is a life-like presentment of Lord Kitchener in the uniform of a Field-Marshal, while on the same row, in juxtaposition, are illustrated the Universal Service Frock Coat, Hussars' Dress Tunic, Lancers' Dress Tunic, British Warmer or Pea Jacket, R.H.A. Dress Jacket, Universal Service Mess Dress, Artillery Mess Dress, and Highland Dress Doublet.

On the bottom row are representations of uniforms worn by the various grades of the Royal Army Medical Corps and the Royal Flying Corps, such as the Universal Service Dress Jacket, Tunic, and Universal Service Overcoat, and the Overcoat of the Royal Flying Corps, and the Lieutenant's Service Dress in the same branch of the service.

But this by no means completes the long list, for at the extreme right and left of these we have, respectively, over 30 illustrations portraying all the details of the Official Regulations of Service Dress Jackets and Frocks, and Universal Service Greatcoats and Waterproofs.

In fact, no matter what kind of military uniform may be required, whether for officer or rank-and-file, it will be found fully and completely illustrated on this plate, so that none may err.

The size of the plate is 35-23 inches, the same as our semi-annual plates, and in anticipation of the very large demand, we have fixed the price at only 3s. 9d., post free. Those who desire may have the same beautifully hand coloured for 12s. 6d.

Diagram Squares.

Many persons just now are attending classes, technical schools, or practising drafting at home, and for this purpose diagram squares of various reduced scales are imperative.

We have exceptional facilities for producing and placing upon the market diagram squares of all varieties, all well-made, strong and accurate.

A comparison of our prices for same, appended, will show, although our squares are of the best possible make, they are exceptionally low in price.

Cardboard Diagram Square, one-fourth and one-sixth scales, 1½d. each, 1s. per dozen, postage 1d. extra.

Ivorine ditto, one-sixth scale (new shape), 6d. each, postage 1d. extra.

Vincent's Registered ditto, Xylonite, one-fourth and one-sixth scales, reversible, 1s. 6d.

Xylonite, ditto, one-fourth and one-sixth scales, reversible (art curve), 2s.

Folding Boxwood, ditto, one-fourth, one-sixth, or one-eighth scales, 2s.

The above may be obtained at the prices quoted from our Office, 42 Gerrard-street, W.

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CLERICAL TAILORING.

BY A CLERICAL EXPERT.

CHOIR CASSOCKS AND SURPLICES.

In my previous articles I have dealt solely with clothing and vestments worn by the clergy. I will now devote attention to others that render assistance in the services of the Church, viz., the choir and organist, who have to be clothed in cassock and surplice. Then there is the verger, who usually wears a gown.

This week I will deal with choir cassocks and surplices.

The cassocks are cut exactly like those worn by the clergy, only not so full in the skirt. Take off at the side-pleats from the forepart from nothing at the top to about 3 inches at the bottom (see Diagram 11).

Only one pocket is put in these cassocks in the right pleat. A cotton italian is used for lining, as the price paid will not admit of better.

These garments are usually made of russel cord, and it is best to get the special cord made 36 inches wide, as it cuts to greater economy. Occasionally a serge is used instead of russel cord, and in some high churches coloured cords are used, either violet or blue.

With the surplices, when price is an object, a linenette is used instead of linen. It is made 72 inches wide. If any trouble is experienced in obtaining either the 36-inch cord for the cassocks or the linenette for the surplices, I shall be pleased to supply any of my readers with same, the cost of either being 1s. 3d. per yard.

PLAIN CHOIR SURPLICE.

THE BACK. DIA. 1.

This surplice is marked out 36 inches long.
Draw the line A B 38¼ inches.
Square out to C, 5 inches.
Drop below A ¾in., and draw a line from this point to C.
A to D 35 inches.
Square out to E 20½ inches.
Draw the line C E.
Mark the bottom line, B to E, which completes the back.

THE FRONT. DIA. 1.

A to F 2½ inches.
A to G 4½ inches.
Draw the line F G.
A to H 17½ inches.
Square out to I, 15 inches.
On the line D E make a point, L, 18 inches from D.
Draw the lines G I and I L.
A to K 37 inches.
Draw the bottom line, K L.
This completes the front.

THE SLEEVE. DIA. 2.

Draw the line A B, 29 inches.
Square A to C, 2 inches.
A to D 18¼ inches.
Square to E, 21 inches.
At B square to F, 15 inches.
Draw the line C E.
Draw a line from B through F to E, dropping between B F 2 inches.
This is the backpart of sleeve.
On the line C E mark down to G ¾in., and mark from G to A.
Mark the bottom of the front part of sleeve as shown, which completes the sleeve.

FULL CHOIR SURPLICE.

Marked out to make up 40 inches long.
A to B 42¼ inches.
Square to C 10 inches.
From ¾in. below A draw a line to C.

BACK AND FRONT. DIA. 3.

D is 39 inches from A.
Square from D to E, 23 inches.
Draw the line C E, and the bottom line, B E.
This completes the back.
The front is cut exactly the same, only 1½in. shorter.

THE SLEEVE. DIA. 4.

Draw the line A B, 31 inches.
Square to C, 3½ inches.
A to D is 20 inches.
Square out to E 22½ inches.
At B, square to F, 10 inches.
Draw a line from B through F to E, lowering between B F ¾in.
Make a point ¾in. below A, and draw a line from there to C.
This completes the backpart of sleeve.
On the line C E mark down to G 1½in., and mark from G to ¾.
Mark the bottom of the front part of sleeve as shown.
This completes the sleeve.
The sleeves given with these diagrams are what are termed the rounded variety.
I will now give the pointed sleeve for both plain and full surplices. These are sometimes preferred instead of the round sleeve.

THE POINTED SLEEVE. DIA. 5.

Draw the line A B, 29 inches.
Square out to E, 26 inches.
A to C 1¼in.
On the line B E make a point 13½ inches.
Draw the line C E.
Go down ¾in. from A and mark from this point to C.
Draw the bottom line from B to E, dropping below the point 13½, 3½ inches.
To form the front part on the line C E, go down 1½in. to G, and mark from G to ¾.
On the line B E make a point 6 inches in.
Form the bottom part of front from B to E, raising above the point 6, 3¼ inches.

THE POINTED FULL SLEEVE. DIA. 5

To form the full sleeve go out from A past C to 4 inches from A, and draw a line from this point to E.
For the back part mark from ¾ to 4.
For the front part continue the line ¾ G to the line 4 E.

BOY'S CHOIR CASSOCK.

THE BACK (PLAIN). DIA. 6.

This is marked for 28 inches long.
A to B 30 inches.
A to C 3 inches.
A to D 28 inches.
Square to E 16½ inches.
At ½in. below A, mark to C.
Complete as shown.

THE FRONT. DIA. 7.

A to B 30 inches.
A to C 4 inches.
A to H 13¼ inches.
A to D 29 inches.
H to I 10½ inches.
D to E 12 inches.
Complete as shown.

ROUND SLEEVE (PLAIN). DIA. 8.

A to B 19½ inches.
A to C 1¼in.
A to D 13 inches.
D to E 13 inches.
B to F 10 inches.
Draw the bottom line of the backpart of sleeve from B through F to E, dropping below B F 2 inches, as shown.
C to G ¾in.
Draw the front bottom line from B to E, as shown.
Complete as diagram.

FULL ROUND SLEEVE. DIA. 8.

Go out from A past C to 3 inches from A, and draw a line from this point to E.
The other points will be quite clear from diagram.

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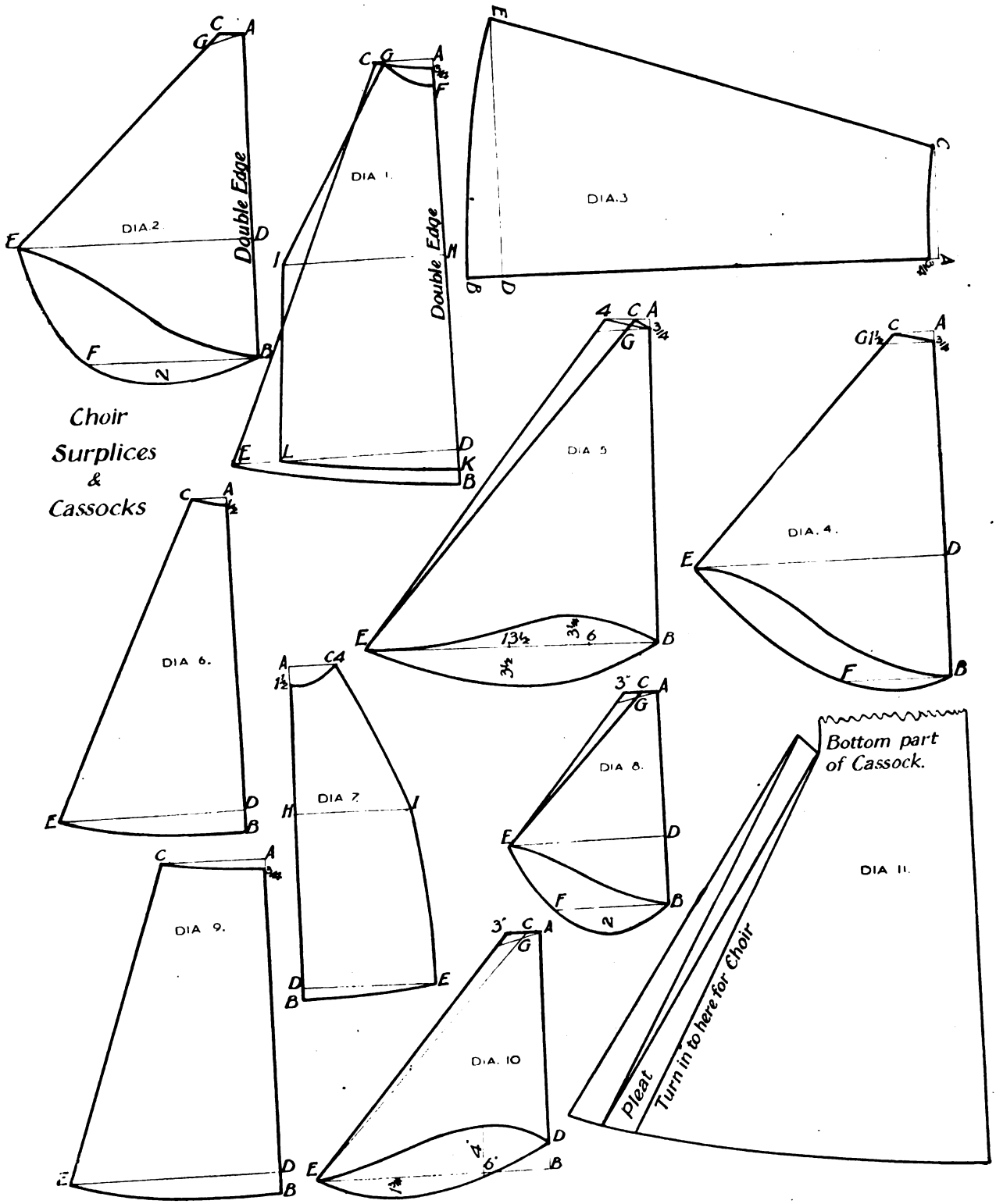

FOR DESCRIPTION OF DIAGRAMS SEE OPPOSITE PAGE.

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BOY'S FULL SURPLICE. BACK AND FRONT. DIA. 9.

To make up 28 inches long.
A to B 30¼.
Square out to C, 9 inches.
Make a point ⅜in. below A, and draw a line from this point to C.
A to D 28¼ inches.
Square out to E, 18½ inches.
Draw the line C E, and the bottom line B to E.
Cut the front the same as the back, only 1 inch shorter.

PLAIN AND FULL POINTED SLEEVE.

THE PLAIN. DIA. 10.

A to B 21½ inches.
A to C 1¼in.
B to E 21 inches.
Draw the line C E.
Go down at G ⅜in., and mark from G to A.
A to D 19 inches.
Mark the bottom of the back part of sleeve from D to E, dropping 1¾in. below B E, as shown.
On the line B E mark 6 inches from B, and draw the bottom of the front part of sleeves from D to E, going up above 6 4 inches, as shown.
To alter for a full sleeve, continue A C to 3 inches from A, and draw a line from this point to E.
Other points are clear in the diagram.

PLAIN SURPLICE.

This pattern is drawn for a surplice 40 inches long, 1½in. being allowed for making up.

THE BACK. DIAGRAM 1.

Draw the line A B, and square out to C 4½ inches.
A to E 1 inch.
Draw the line from E to C.
A to F 40 inches, and to B, 43 inches.
Square the line F H 22 inches.
Complete the back as shown.

THE FRONT. DIAGRAM 2.

Draw the line A B, 41 inches.
Square to C, 4½ inches.
A to D 17½ inches, and to E, 39 inches.
Square the lines D F and E H.
At D go down 2 inches to G, and by G F square the line F H.
A to I 2 inches.
Draw the line from C to I.
Draw the line C F.
Draw the line from H to B, and complete the front.
Be careful to note that A B on both back and front are cut on the double edge.

THE SLEEVE. DIAGRAM 3.

Draw a line A to B, 28½ inches.
Square A to C 1 inch.
A to D is ⅜in.
Draw a line D to C.
At B square out to E, 26 inches.
On the line B E mark 6 inches from B, and raise 2 inches.
Draw a line from B through this point to E for the bottom of the front part of sleeve.
Now mark the back part of sleeve.
On the line C E go down 1½in. from C, and draw a line from this point to D.
On the line B F go out 11 inches from B. and drop below 5½ inches.
Draw a line from B through this point to E.
This completes the back part of sleeve.
The gusset is a small piece of material 5 inches square.

HOW TO MAKE THE SURPLICE.

First sew all wale pieces on sleeves, back or front of surplice, if the material is not wide enough to cut them without.
The gusset is then sewn on the front part of sleeve, as shown, 18 to 20 inches down from the top (Diagram 4).
Then join the front part of surplice to the sleeve, A to B, and take in the top part of gusset.
The back is next joined to the front, D to C, and continues along the gusset, 1 to 2.
The backpart of sleeve then joins the back, E to F, when it takes in the other part of gusset, 3 to 4.
The remaining part of the sleeve below the gusset is then sewn together.
Surplices are generally made of linen, but sometimes of lawn or cambric.
A band of the same material is sewn on round the inside of the neck, 1¼in. wide, with a fine piping cord enclosed in a separate piece of material machined on the top of the neck; this nicely holds the neck in place.
When the surplice is made of lawn it is best to make the inside neckband of linen, as it is firmer for the thin material.
If the surplice is made by machine all the seams are machined down on the wrong side first, and then turned over and machined on the right side from ⅛in. to ¼in. wide.
The bottoms of the surplice and sleves are turned up a bare ¼in. and machined round.
The more expensive surplices are made all by hand.
They are quite easily made, and with the aid of these notes any woman who can use the machine and her needle would have no difficulty.

THE FULL SURPLICE.

DIA. 7. THE BACK AND FRONT.

Draw the line A B 42½ inches.
Square from A to C, 15 inches.
A to D 1 inch, and mark from D to C as shown.
A to E 41 inches.
Square from E to F, 24 inches.
Draw the line C F, and mark the bottom line.
The front is cut exactly the same, only it must be 1½in. shorter.
This surplice is marked to make up 40 inches long.

THE SLEEVE. DIAGRAM 8.

Draw the line A B, 27½ inches.
Square A to C, 7 inches.
A to D 1 inch, and draw the line D C.
Square B F, 24 inches.
Draw the line C F, and continue below F 11 inches; then draw the bottom line from B to this point.
This forms the backpart of sleeve.

THE COLLAR. DIAGRAM 9.

Draw the line A B, 14 inches.
A to C is 7 inches.
Square the line C D, 5½ inches.
1 is 2 inches from A, and 2 is 2 inches from B.
3 is ⅜in. from A, and 4 is ⅜in. from B.
Make E 3½ inches from C.
Form the collar as shown.
This surplice is made exactly the same as described for the plain surplice, only the top part is gathered into the size and then sewn into the collar.

A USEFUL BOOK OF STYLES.

We frequently get enquiries for a book of styles of really up-to-date ladies' garments. and we have pleasure in announcing the "Royal Catalogue" for the Autumn and Winter trade is now ready. This has been beautifully printed in colours, and is nicely bound in stiff boards, thus making a most attractive book to place before your customers. The styles illustrated are very varied as well as numerous, and are all of a practical character, so that any tailor of intelligence should be able to make them up with ease. The price of this book is 1s. 2d. post free.

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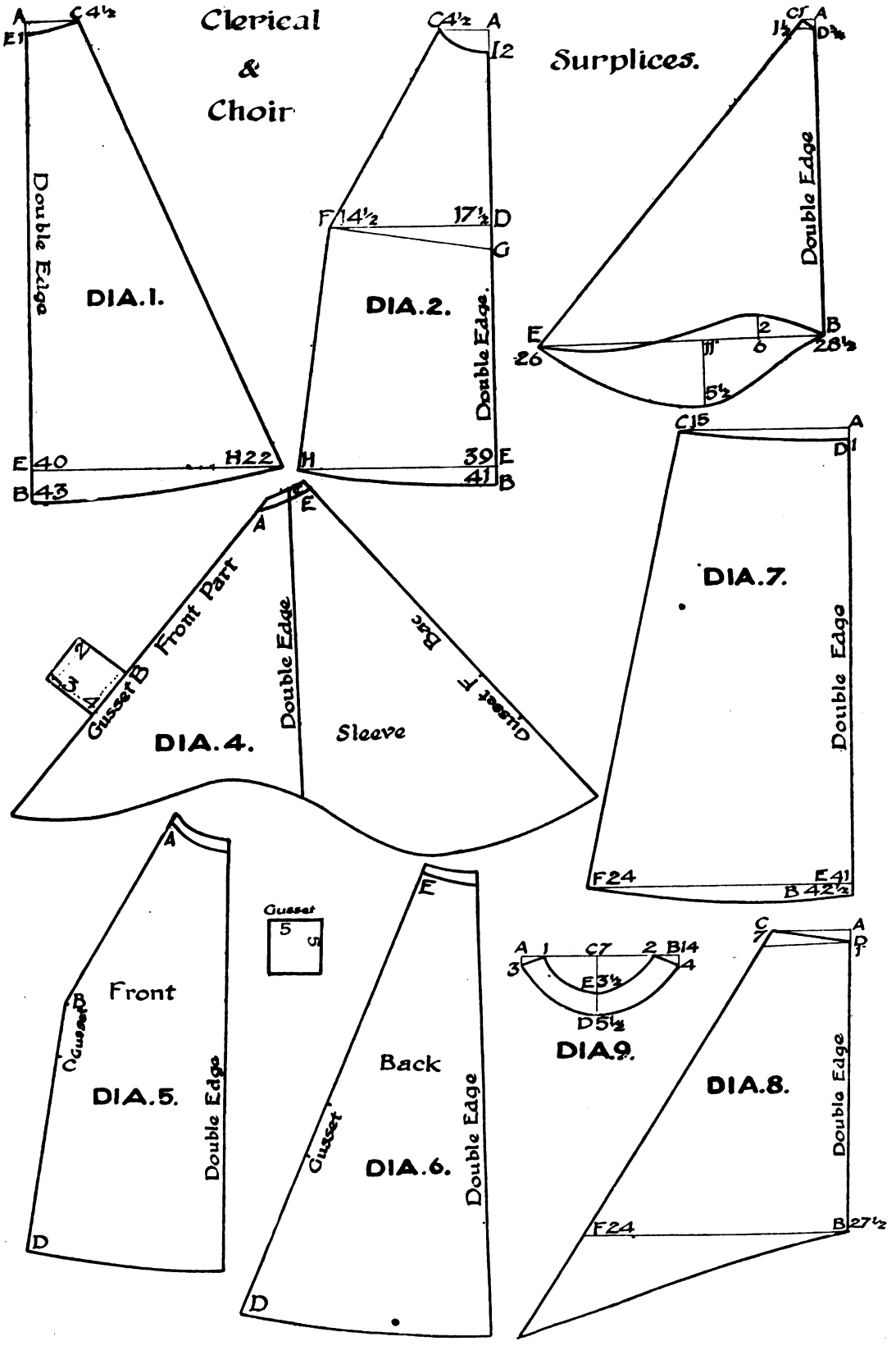

FOR DESCRIPTION OF DIAGRAM SEE OPPOSITE PAGE.

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SUBDIVISIONAL TAILORING.

Not many years ago tailoring on subdivisional principles was practically in its infancy, while to-day we find that a very large quantity of the cheaper garments are produced under these principles, in order that the cost of production may be lessened, and thus enable the tailor to compete in the market.

We are writing, now, of bespoke tailors who have adopted this method of working, for in factories the method has got to a very high degree of proficiency.

Briefly, subdivisional tailoring means the manufacture of garments by team labour, such teams to be thoroughly trained and organized, so as to be expert at the allotted task meted out to each unit.

With the social standing of this country growing rapidly to a higher standard, which necessitates the demand for more variety in clothes, we find, in order to meet this new situation, woollen manufacturers and tailors alike are combining so as to make it possible for even the man in the street to uphold a dignified position in our social democracy.

With the large ranges of cheap cloths, linings, etc., of the smartest designs, combined with subdivisional methods of making, it is possible for even the lowest-paid labourer to look smart, and worthy of this great Empire.

The subdivisional method of working has been in the hands of a certain section of foreigners for some years, and it is not necessary to point out that they have worked it to their benefit. A comparison of their weekly wages with those of the journeyman tailor reveals the fact that much more money can be earned under this new method than by the one we have been accustomed to for so many generations.

Tailors in general dread the coming of Winter, for trade is slack, and wages reach a low ebb, which takes away all the pleasure of having had a good Summer. The present high rate of living does not make it possible for even the journeyman tailor in a good Summer season to save adequately for the Winter when trade is quiet. The quiet time varies in length in different districts. In some places trade falls off as early as the end of June, whilst after the end of September it may be said to be generally quiet. This fact has had its effect on the making of apprentices. At the present time there are very few apprentices to the trade on account of the precarious nature of our calling. As the present tailoring fraternity won't live for ever, merchant tailors will soon have to put on their studying caps as to a means of getting through the trade when orders do come in at the busy season, as a dearth of tailors is sure to make itself felt.

The situation is receiving from the hands of all branches of the trade their closest attention, so perhaps something may be done for the betterment of the trade.

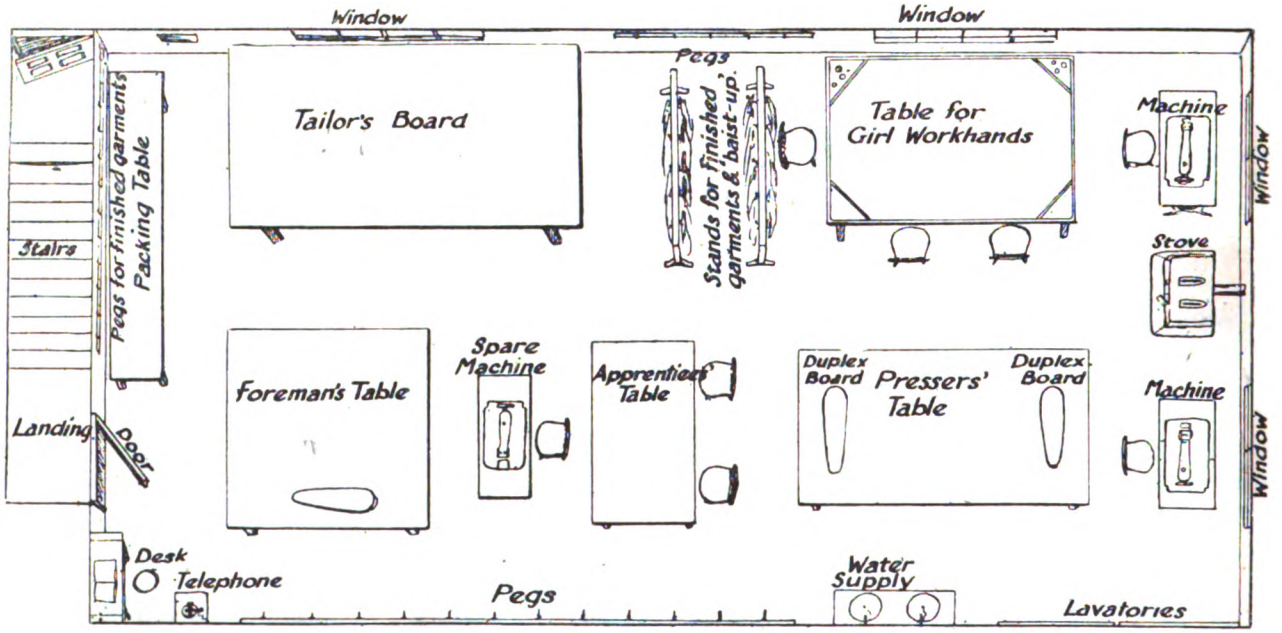
As time advances so do methods of labour, all with a view to reducing time and effecting a saving in the cost of production. This may be said to apply to all trades. Tailors in general have been slow to take up the team method of working, for they have failed to realise that this divisional system has come to stay.

The writer has found that there are many who are desirous of trying this method, but don't know how to go about it. They ask how have they to start.

The best thing young tailors can do is to join divisional staffs, and thus pick up the routine at first hand. All that is required is to be a good and quick sewer. The picking up of the system is quite an easy matter.

THE SUBDIVISIONAL SYSTEM IN OPERATION.

For the benefit of our readers we give a brief account of how the subdivisional method operates.



At the outset it is necessary to point out that a large, airy room is necessary. This should be well lighted, not only artificially, but have large windows. The more light and the healthier the surroundings for the workhands the better the results obtained, for health is everything, even in business

The arranging of the workroom is an important thing. The machines should be placed near the windows for the light, as also should the principal operators. The foreman should have a position so as to command a view of the entire room and staff.

The pressers' benches should be located in close proximity to the stoves.

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We give an illustration of the arrangement of a subdivisional workshop. It represents the top storey of a large building, and is a long room, well lighted with windows and skylights. The latter are an invaluable means of lighting, for the light is thrown right on the worker. The arrangement we have illustrated is for a team that can turn out about 30 coats and vests per week.

The team is comprised of a foreman who superintends all the work, sees to it being done to time, fits all jobs up, cuts facings, linings, collars, etc. His table should be placed in a convenient place to the door, so that he can answer telephone calls, etc. The telephone will be close to his table, as shown on the illustration.

The remainder of the team for this amount of work will be three tailors, two machinists (females), two women finishers, one presser and three girl apprentices.

All hands are generally paid weekly wages. Pressers are often paid pieicework, but we think the weekly wage method is more generally followed.

Some teams have a male machinist instead of the two females, but the general rule is to have the females, so that, if one is ill, there is one to rely on.

Of course, the machinists can assist with the finishing off when the machine work is all done.

Reference to the accompanying illustration will show how the members of the team are located in a well-organized divisional workshop. The machines are placed in front of the windows on account of the light. We may point out that the artificial light should be moveable over the machines. Near the machines are the girls' table, and also that of the presser. The baisters' and tailors' table, together with that of the foreman, is nearer the door.

A spare machine and table for apprentices is in close proximity to the foreman's table.

The stove should be placed as near to the presser's table as possible.

Stands and pegs for finished garments are placed at convenient places.

A packing-table is placed near the door.

THE FOREMAN AND HIS QUALIFICATIONS.

It is essential that the shop foreman should be a thoroughly practical tailor and a good organizer. He should be able to keep his workhands under discipline. When jobs come into the shop the foreman enters the number and time for try-on into his time-book. He then fits the job up as far as possible, and superintends the baisting-up. After the try-on he sees to the ripping and smoothing out, and after the cutter has marked in and trimmed and returned to workroom, he notes in time-book the time of finish and other particulars.

He is responsible for the alterations being done properly. He generally gives the machinist a ticket with each job, detailing how the edges have to be stitched, number of pockets, etc.

After cutting all fittings, linings, fit-up, etc., the foreman passes the job to one of the tailors to do the thread-marking, who, in turn, passes it on to the machinist, who puts in the pockets, sews the cuts and plain seams.

The machinist passes the lot to the presser, who opens the seams, presses the flaps, facings, etc. The latter is returned to the machinist, who puts in the inside pocket.

The foreparts and sleeves are passed to the tailors, who make up the cuffs, the back vent, and baist in the canvas to the foreparts, pad lapels and staytape edges. These go up to the presser to be pressed, when it will be found that the facings are already there, so in a short time the lot comes back to the tailors, who baist on facings and prepare edges for seaming.

After the machinist has sewn the edges she passes them to the girls, who prepare them for the presser to open, and the coat next goes back to the tailors, who baist over and put the backs together, and again the coat goes up to the machinist, who sews the shoul der and sideseams, and hindarm of sleeves.

The girls generally insert the sleeve linings, and pass the sleeve to be damped off to the pressers.

After the machinist has sewn the side and shoulder-seams, the presser presses the seams and also the edges, and returns coat to the machinist to have the edges stitched.

The job then goes to the foreman, who prepares the collar and cleans the scyes., taking care to mark the position of sleeve pitches.

The tailors baist in the sleeves, and if hand-sewn-in sleeves are favoured, sew them in. They also prepare all the linings so that the girls can fell them in.

After the presser has opened the sleeve-seams the tailors make up the sleeveheads and baist over sleeve linings ready for the girls to fell. The tailors will do the collar-making, superintended, of course, by the foreman.

Usually, the buttonholes are worked by the girls, who also pull out the baistings. The tailors sew on the hanger, label, buttons, etc.

The foreman finally examines the finished garment to see if it is all right, and that all details have been carefully attended to.

The reader will see that the coat passes in a regular routine from one workhand to another, who, each in turn, do a certain part of its production, with the result that the job is made in much less time than if one man had made it by himself.

What is required in a subdivisional shop is a fairly regular supply of trade, as if you have to suspend your workhands for want of trade the result is not satisfactory. When trade is quiet it is best to give all the workhands a holiday, say on the Monday, starting in full swing on the Tuesday, or at a time when a regular routine of working can be guaranteed.

It is argued that the quality of the work done under this new method falls short of the one-man-one-job method. Perhaps that may be so; but the fact should not be lost sight of that when a person does a certain thing continually he becomes expert at that particular thing, and, when working in union with others, the finished article is generally above the standard of excellence.

For the highest-class trade hand-work cannot be surpassed; but the idea of the subdivision method is for the cheaper class of trade, which makes it possible for the tailor to turn out smart garments at prices to meet the spending capacity of the medium classes.

For instance, the majority of working men do not want hand-stitched or hand-made garments, preferring machine stitching, if only a satisfactory fit is obtainable.

A short time ago we published an article in this journal on "How to Bag a Coat, which learners of the subdivisional method will do well to read, so that, if they want to make up coats for cheap trade they will be able to arrange the fitting-up and the treatment of the facings and collar accordingly, for the two methods go hand in hand.

We may point out that, after the war is over, there is sure to be more channels open to British trade, and why not tailors try and get some of it, and subdivisional methods are sure to be of the greatest use.

Organization of methods of working in all trades is a feature of present-day commercialism, and tailoring is no exception to the rule.

"G." writes asking us to give a full list of what comprises a clerical outfit for a gentleman who has just taken Holy Orders.

Our clerical expert has been good enough to forward us the following, which we trust supplies what is needed:

Clerical frock suit, cassock, surplice, stole, hood, study or lounge jacket suit, overcoat or Inverness cape, collars, black stock, hat, and sometimes an evening dress suit or dinner jacket suit with silk cassock waistcoat.

Occasionally, the candidate may already be in possession of some of these articles, and in that case, of course, he may not require same.

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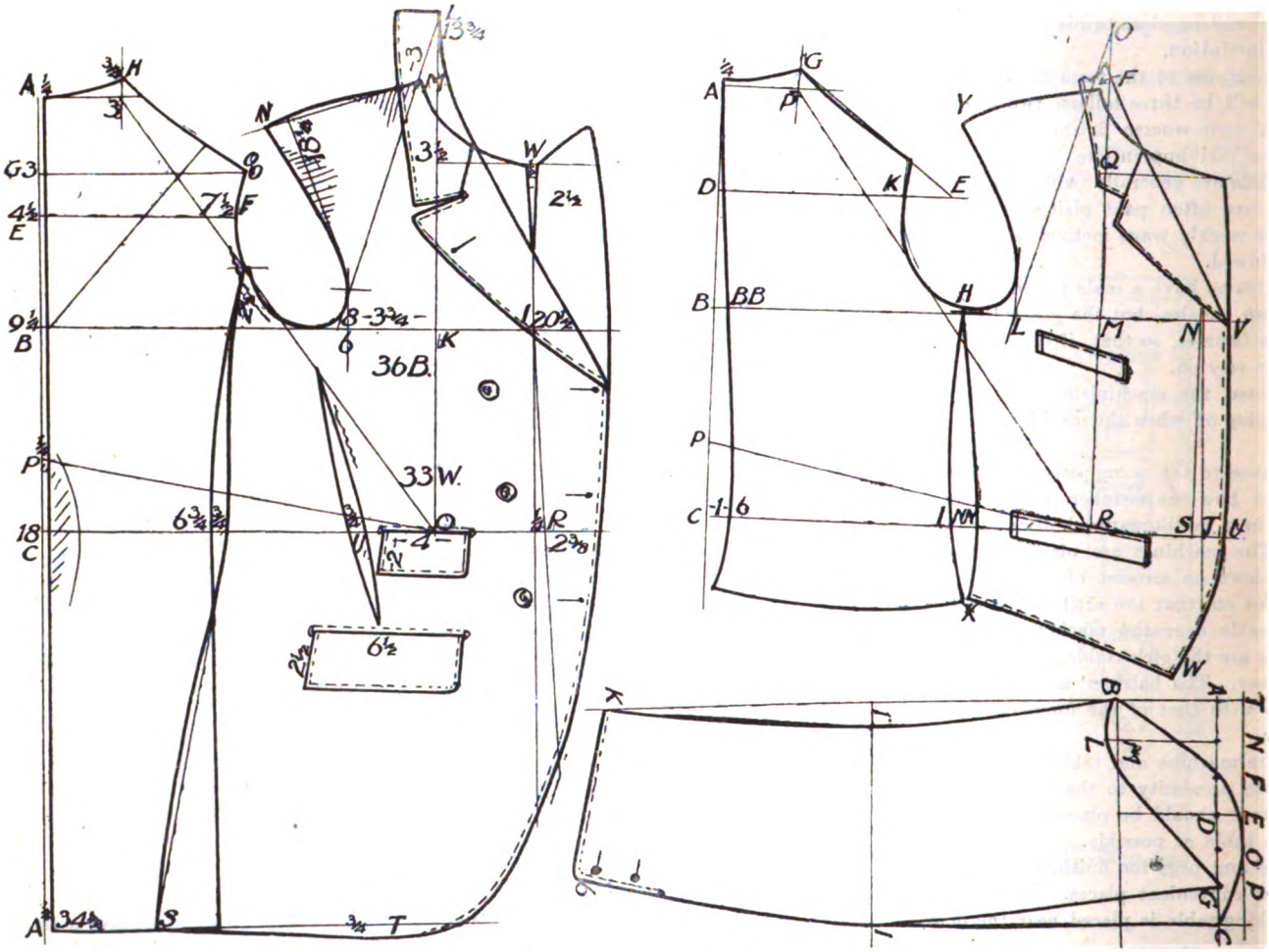
LOUNGE AND VEST.

BY MR. E. HANFORD.

We have pleasure in publishing the following Lounge and Vest Systems, which have been kindly forwarded by Mr. E. Hanford, who is not unknown to our readers, for he has supplied many valuable contributions to this journal, in which he has embodied the results of his study and experience.



The accompanying diagrams illustrate garments drafted for an elderly man, with a figure tall, erect and boney.

The coat Mr. Hanford terms a cutaway double-breasted whole-back Lounge, arranged to button three.

The vest is of the step-roll style.

The style of coat, states Mr. Hanford, decreases the appearance of thinness, and is generally acceptable.

The measures are: 36 chest, 33 waist, 9¼ scye depth, 18 natural waist, 34½ length, 13¾ front shoulder, 18¼ over-shoulder, 8 across chest, 7 across back, 21 elbow, 33 sleeve length. Vest: 13 opening, 27 length.

Mr. Hanford states that it will be seen that the system shown carries the principles of the C.P.G. System, which he has used ever since leaving our Academy when in Drury-lane. He adds that he can attest to its adaptability to every form and style, and the longer he uses it the better results he gets; and, at the same time, it becomes more easy to apply to the varying forms of figures.

Every student of ours, Mr. Handford states, owes us a debt of gratitude which he is afraid can never be fully repaid.

THE LOUNGE SYSTEM.

A A is the back line.

Go in ¼in. for whole back.

A B scye depth. A C natural waist.

A A length of back.

A to G ¼in. less than one-third of scye depth.

A to E ¼in. less than half scye depth.

A to 3 one-twelfth of breast, and go up ¾in.

E to F back width plus ½in.

Spring out ¼in. to shoulder-end, and draw shoulder-seam.

B to I half breast plus 2½ inches.

I to 6 across breast measure, 8 inches.

6 to K one-sixth of scye depth and one-sixth of front shoulder.

Square up line from K to L.

6 to L the front shoulder measure.

From L deduct the width of back neck, as at M.

For over-shoulder measure from B to shoulder, and again from 6 to N.

Make M N ⅛in. less than H OO.

Continue the straight down neckpoint line to waist line, as at O.

Draw line from this O to 3 at back neck.

The scye may be completed by keeping within the upright at 6, and the diagonal line O 3.

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As there is 1 inch of disproportion, go over breast line one-third, as at R.

Make up waist plus 2½ inches by ¾in. suppression at sideseam, and ¾in. underarm cut.

To get spring over the seat go up from C to P 3 inches always, and square seat angle by line P O, adding on a little round.

Arrange gorge rather lower than in a S.B., and add on overlap as desired.

THE SLEEVE.

Measure width of scye from most backward point to most forward point of scye, and measure down on line T K this amount plus ¼in.

Next let the arms of square touch the pitches, the arm down forepart hanging just as the arm of figure does.

Note what the height from front pitch is, and mark this quantity off from B to A.

Measure for topside of sleeve, and apply that from A to C.

Halve this as at D.

Divide the spaces each side into three.

Curve from C to E and to B.

Hollow forearm 1 inch after measuring off full length.

Square cuff bottom by elbow.

For undersides measure round from pitch to pitch, and mark that quantity from B to G.

Hollow ½in. below M to L, one space, N.

THE VEST.

A to B scye depth.
A to C natural waist. Go in 1 inch.
A to D ¼in. less than half A B.
D to E same as scye depth.
A to F one-twelfth, up ¾in.
Put ¼in. on above A.
Mark shoulder line as from G to E.
D to K back waist, net.
Go up to shoulder line.

Line from A to E. the suppression at waist back, and take all circumference measures from it.

B B to H one-fourth of breast plus ¾in.
6 to I one-fourth waist plus ¾in.
B B to N breast line, half breast plus 1½in.
N to L ½in. less than across-chest.
L to M one-sixth of scye depth and one-eighth of front shoulder.

Get the neckpoint same principle as in the Lounge, deducting ½in.; also deducting ¼in. off over-shoulder.

The front line is advanced ¼in., because of disproportion.

The opening from P to breast line, and on for full length plus ¾in., after deducting back neck.

Measure up the waist plus 1½in., taking the surplus out at N N.

Replies to Readers.

A POINT IN CUTTING FOR HUMP-BACKS.

"R. S. D." states that he has to make a suit for a hump-backed figure, and wants to know how to cut the coat from striped material. Will the stripes not look peculiar if the back-seam is round?

What procedure would be followed for a whole-back? also what would be the method for cutting it by breast measure system?

If the figure is very much hump-backed, the best plan is to try and persuade him from having a striped material. In cutting, you must try and arrange so that stripes run perfectly vertical down from back neckpoint.

To arrange for whole-back you must shrink with iron to shape of your pattern before finally cutting back. This has been fully described in the series of articles published last year, and completed this year, entitled, "Beginner's First Course of Cutting," Parts I. and II. of which are published in book form, and Part III. is in preparation.

In cutting for hump-backs from breast measure the best means is to insert a wedge in the back at prominence of round, according to your judgment, the size required; but in the C.P.G. System you get this by taking the check measures, depth of scye, front and over-shoulder measures, a correct basis of the form of figure, and we advise you to try it for such figures, especially.

A system for split-sleeve Chesterfield has recently appeared in this journal.

NEW READER.—Referring to lining of greatcoat, in October 29th issue, there is a white-brown kersey or serge buggy across shoulders, and the sleeves are lined linen, otherwise the coat is devoid of lining.

The emergency outfit is of a simpler style altogether, and made, as far as we yet know, from a substantial blue serge, such as served out to the Navy.

Sealed patterns are being prepared, and we are promised liberty to view these in the course of a day or so, and no doubt we shall be able to find space in order to show how the three garments are cut and made. They are said to be extremely simple, and made entirely by machine. Patterns no doubt will be supplied as in the case of khaki service dress, or, possibly, the cutting may be left to the contractor, he being supplied with scales of sizes. However, you may rest assured that we will make every endeavour to supply our readers will full information as soon as the sealed garments are on view.

In reply to "W. J.", Haverfordwest, we can confidently recommend the following houses: J. H. Buckingham and Co., Ltd., 4-8 Ropemaker-st., E.C. H. T. Greenlaw and Co., 83 and 85 Golden-lane and 21 Hatfield-st., E.C. and S. Rosenberger, Coates and Co., 2 and 3 Bridgwater-square, E.C.

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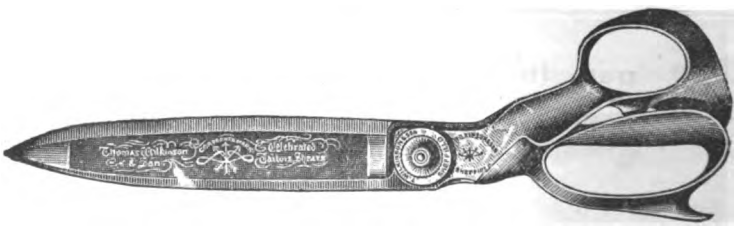

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Serge Frock Gorget Patches.
F.M. & Gen¹ Off^rs 'B'
Gen¹ Off^r at Army H'quarters. 'B'
Serge Frock 'B'
Service Dress Jacket —
Gorget Patches.
F.M. & Gen¹ Off^rs 'A'
Gen¹ Off^rs at Army H'quarters. 'A'
-except Highland & Scottish Regiments.
Staff Off^rs below rank of General. 'A'
Cap.
Serge Frock 'A'
Service Dress Jacket — Highland & Scottish Regiments
Cuffs — except Highland & Scottish Regiments.
2nd Lieut: Lieutenant. Captain. Major Lt: Col: Colonel Type of Reverse Reverse -Scottish
Cuffs — Highland & Scottish Regiments.
2nd Lieut: Lieutenant. Captain. Major. Lt: Col: Colonel
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Drab Great Coat.

Waterproof.

Shoulder Strap for Great Coat & Service Jacket, Staff Officer.

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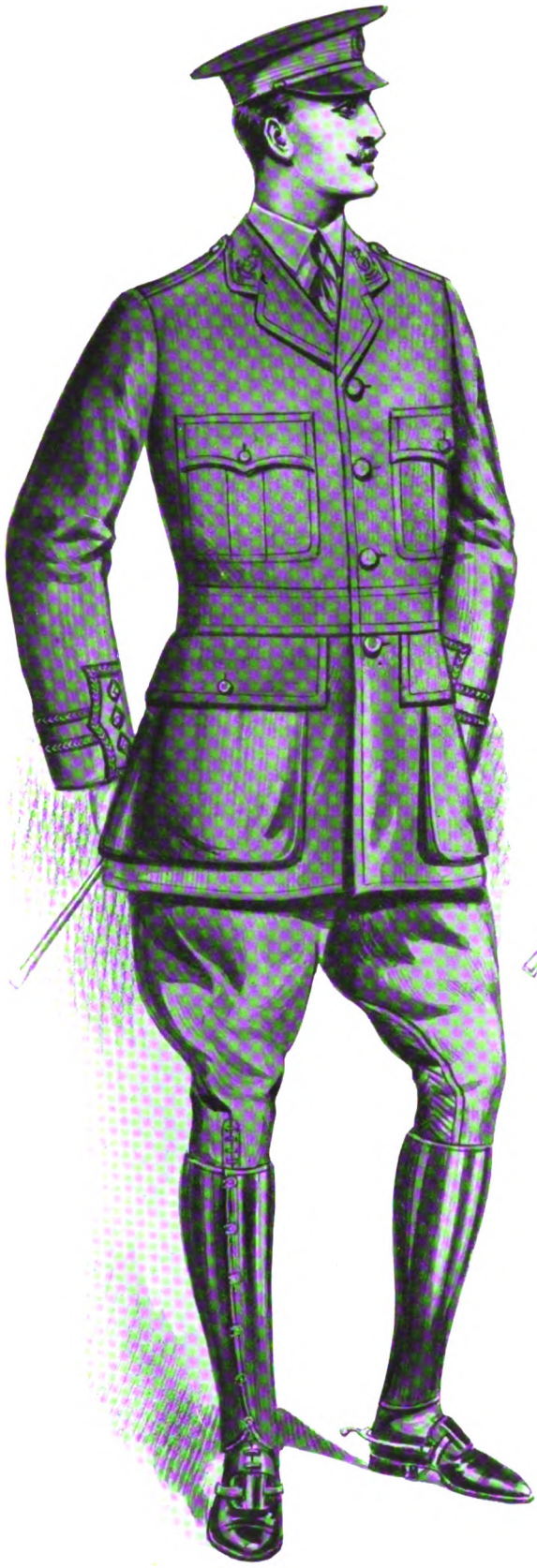

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A DOCTOR'S SERVICE OUTFIT.

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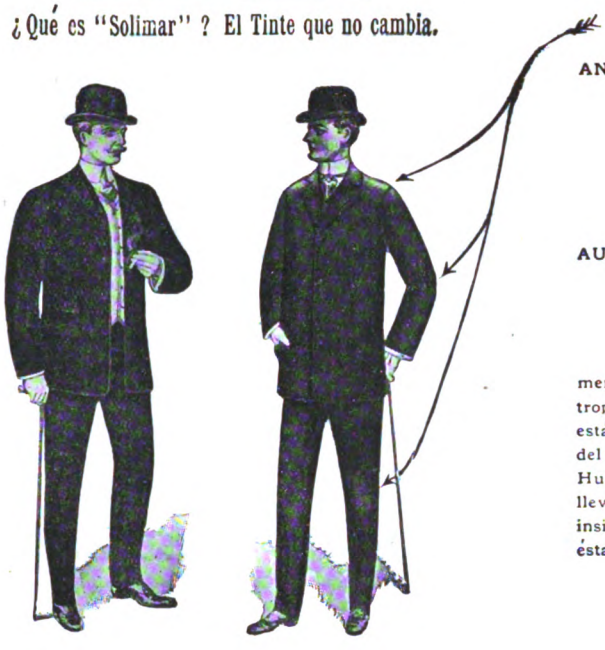
"SOLIMAR."

¿Qué es "Solimar" ? El Tinte que no cambia.



ANTONIO.—Porque estás tan triste, Augustin?

AUGUSTIN.—Pero Hombre! Mires mi traje! estaba nuevecito hace un mes, y ahora ha cambiado de color y se ve verdoso.

ANTONIO.—Lo siento, pero vamos, valor! Tengo buenas noticias para ti. Mires mi traje! El paño se fabrica por Dickinson, de Huddersfield, Inglaterra, y esta teñido con su afamado tinte 'Solimar." Hace ya dos años que lo llevo, y el color esta tan firme como estaba cuando nuevo. Insisto siempre en tener sus paños y tintes.

AUGUSTIN.—Presenteme á tu sastre desde luego. Ya me has animado muchisimo.

El "Solimar" es el tinte más conocido en el mercado, y todos los sastres de lujo en los climas tropicales hacen extensivo uso de él. La palabra está registrada en todas las Repúblicas de la America del Sud y es propiedad del Señor Herbert Dickinson, Huddersfield. Todos sus paños de negro y azul llevan ésta marca, y el comprador debe siempre insistir en ver la marca porque los géneros sin ésta marca no son legitimos.

EXIJA ESTE TINTE Á SU SASTRE.

FABRICANTE—HERBERT DICKINSON, HUDDERSFIELD, INGLATERRA.

Al pedir estos paños, quieran indicar para que fin se destina el paño, si es para traje de mañana, traje de frac o traje para negocios.

TESTIMONIALES.

Señor Don Herbert Dickinson, Huddersfield, Inglaterra. De las Antillas, 15, de Enero, de 1913.

Muy Señor mio—Permitame Vd que le exprese con estos renglones cuán satisfecho he quedado de sus materiales Negros y Azules, marca "Solimar." Para su gobierno le manifestaré, que de todos los materiales Negros y Azules suministrados á mis parroquianos, durante los últimos cuatro años, no hay ninguno que haya merecido tanto la aprobación general. Son muy idoneos para los climas tropicales y, visto la calidad resistente de los tintes que Vd emplea en la preparación de dichos materiales, estoy convencido de que toda persona que le confie sus pedidos, nunca sufrirá el más leve desencanto Con la esperanza de que continúe Vd cobrando más fama con sus materiales "Solimar," se suscribe este su. más atto y S.S.

Señor Don Herbert Dickinson, Huddersfield, Inglaterra. Brasil, 21 de Enero, 1913.

Muy Señor mio—Me es grato acusar recibo de su muy atenta con fecha 20 de Diciembre ppdo., á la cual respondo ahora. Deseoso de manifestar á Vd mi opinión respecto á sus Tintes "Solimar," me apresuro á communicarle que en este ramo no hay ningun artículo que pueda procurar mayor satisfacción. Resiste bien á la acción de la luz, por mar ó en tierra, y mis parroquianos no solamente elogian sus afamados Tintes inalterables, sino que se expresan sumamente contentos con su uso.

Habiendo de esta manera declarado la excelencia de sus Tintes, autorize á Vd á hacer cualquier uso que Vd guste de esta carta, y sin más por ahora, se repite de Vd. más atto y S.S.

Señor Herbert Dickinson, Huddersfield. Nicaragua, 30 de Enero, de 1913.

Muy Señor nuestro—Con el mayor gusto acuso recibo de su muy apreciable del 23 de Diciembre ppdo; en la cual me pregunta si estoy satisfecho de sus tintas marca "Solimar." Con verdadera satisfacción puedo decirle que desde hace nueve años goza aqui entre mi numerosa clientela por la resistencia que tiene sus tintas á los afectos de Sol y tan es así que á ninguna otra casa tengo el gusto de pedir mis casimires negros, solamente á su honorable y acreditada casa, que es la única que en verdad puede garantizarlos por su firmeza de su color.

Hoy como siempre encontrándome satisfecho por la famosa marca "Solimar" me permito adjuntarle una nota de pedido de casimires que suplico á Ud. se sirva mandarmelos á la mayor brevedad, y deseandole Ud. feliz y próspero año nuevo.

De Ud atento y S.S,

Señor Herbert Dickinson, Huddersfield, Inglaterra. Buenos Aires, 20 Enero, de 1913.

Muy Señor mio—Tengo el agrado de poner en su conocimiento que recibí la visita de su representante Señor——muy satisfecho del que le dará a Ud, cuenta de su cometido.

Al mismo tiempo aprovecho la ocasión de felicitarlo por sus casimires de tinte "Solimar" del que consumo con mucha confianza, por ser él que mejor resultado me ha dado ese color: ni se descolora al sol, ni con el mucho uso y con el estoy bien seguro de quedar bien con el cliente por muy delicado que sea.

Deseandole felicidad en el nuevo año, Saludalo atentamente S.S.S.

Los testimoniales que mas arriba doy, son unos de los tantos que a cada instante recibo de mis favorecedores.

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